

PRICE, 25 CENTS. \$3.50 WORTH OF MUSIC IN THIS NUMBER.
Yearly Subscription, Including Valuable Premium, \$1.50.
See Pages 360 and 364.

Vol. V.

No. 10.

KUNKEL'S

MUSICAL REVIEW.

AUGUST, 1882.

CONTENTS

READING

EDITORIAL—Music in Colleges—The Blind
as Musicians—Paragraphs 360

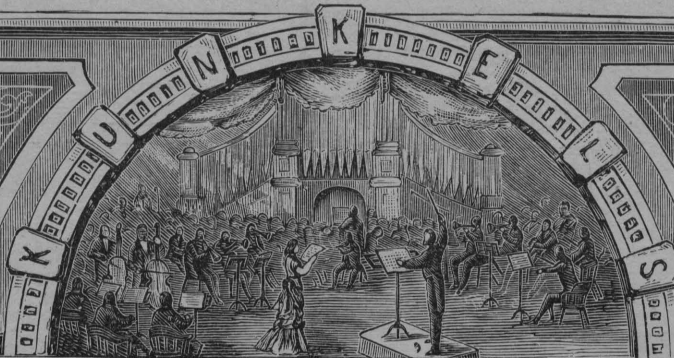
MUSICAL AND MISCELLANEOUS—Philip
F. Branson (with portrait)—Gluck—Raff
as a Composer—A Toast (poetry)—Robert
Schumann's First Symphony—Mary's
Lamb on a New Principle—The Unlucky
Clarinet Concerto—Alfred H. Pease (with
portrait)—Saved by a Hymn—Our Music
—Answers to Correspondents—Music in
St. Louis—Questions Pertinent and Im-
pertinent—Stage Drolleries—Correspond-
ence—Comical Chords—Morning Brain-
work—Major and Minor—A Great Dra-
matic Singer—Smith and Jones, etc. 359 to 400

MUSIC.

"La Varsoivienne"—Goldbeck..... 367
"Bright Eyes" (Rondo)—Sidus..... 372
"The Flirt" duet (Impromptu à la Polka)—
Jean Paul 374
"Etude de la Vélacité" (Book II. No. 1)—
Czerny..... 380
"I Can not Say Good-Bye" (Ballad)—Rockel 381
"Love's Rejoicing" (Vocal Waltz for Quar-
tette)—Voerster..... 384
Harmony—Goldbeck 365

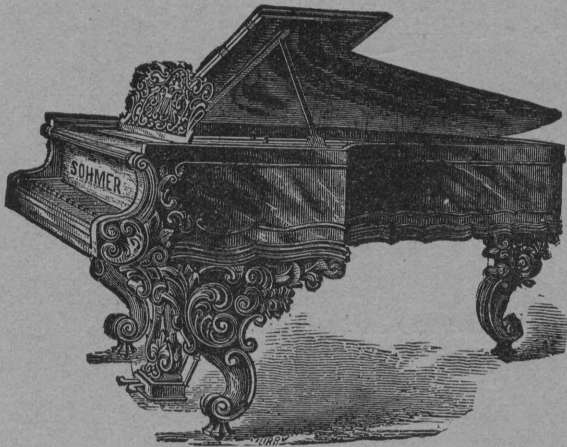
Publishers, KUNKEL BROS., St. Louis.

Copyright, KUNKEL BROS., 1882.



"SOHMER"

Superior to all others in Tone, Durability, and Workmanship; have the endorsement of the Leading Artists.



First Medal of Merit and Diploma of Honor at Centennial Exhibition. PRICES REASONABLE! Cash or Installments.

SOHMER & CO.,
MANUFACTURERS,
GRAND, SQUARE AND UPRIGHT PIANO-FORTES.

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition and at Grand Exhibition, Montreal, 1881.

Nos. 149-155 East Fourteenth St., NEW YORK.
E. P. OLSHAUSEN & CO., Agents for St. Louis, Mo., No. 10 South Fourth St.



J. A. Pozzoni's

MEDICATED

Is acknowledged by all who have ever used it, to be the triumph of the Cosmetic Art, producing a soft and beautiful skin. It is patronised by the nobility of Europe, who consider it the best in the world. Can be purchased at all first-class druggists.

COMPLEXION POWDER

Pozzoni's

AUREOLINE,

Gives to the Hair the sun-lit, golden hue so much desired.

Pozzoni's Eau de Cologne
In Pint Bottles, price \$1.
Refreshing, fragrant and lasting.

PRINCIPAL DEPOT:

607 N. Sixth Street,
UNDER LINDELL HOTEL,
ST. LOUIS.



BEHNING

FIRST-CLASS
GRAND, SQUARE AND UPRIGHT,



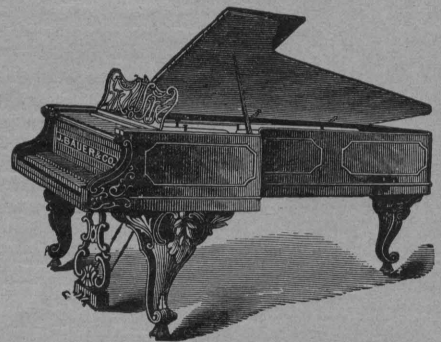
PIANO-FORTES.

With Improved Patent Agraffe Attachment and Name Board.
OFFICE AND WAREROOMS,

14th Street and 5th Avenue and 129 East 125th Street.
FACTORY, N. E. Cor. 124th St. and 1st Ave., NEW YORK.

BAUER

PIANOS



PIANOS

SQUARE!

UPRIGHT!

GRAND!

ESTABLISHED IN NEW YORK AND CHICAGO, OVER 30 YEARS!

Used and Recommended by 25,000 Artists and Amateurs.

Patent Self-Bearing Agraffe Attachment, Concave Name-Board and Patent Veneered Bridge—Are valuable Improvements Used in the Bauer Pianos only.

Manufacturers and Importers of Musical Merchandise. Band Instruments, Fine Violins and Strings a Specialty. A Complete Assortment of the Finest Instruments in the World at the Lowest Possible Prices.

JULIUS BAUER & CO.,

182-184 Wabash Ave., between Monroe and Adams Sts., CHICAGO, ILL.

MUSIC BOOKS.

PUBLISHED BY

OLIVER DITSON & Co.,
BOSTON, MASS.

THE HERALD OF PRAISE.

It is the work of L. O. EMERSON, of whose previous books of sacred music about half a million copies have been sold. So that the issue of a new Church Music Book by him is a notable event. Judging by previous experience, as many as a hundred thousand persons are to use this, the last and best compilation, filled from cover to cover with new, fresh, interesting, practical music and words. Specimen copies mailed for \$1.00, The usual reduction for quantities.

THE IDEAL

Is a companion book to the HERALD OF PRAISE, and is intended for Singing Classes only, with no reference to choir singing. The contents are similar to those of the excellent HERALD, but matters are condensed, and whatever is not perfectly appropriate for Singing Classes, is left out. Specimen copies mailed for 75 cents.

The usual reduction for quantities. With the IDEAL, which is a most real book, and the HERALD OF PRAISE, which is the best praise book, teachers and choir leaders will be fully equipped for a successful musical season.

THE NORWAY MUSICAL ALBUM.

BY FORESTIER AND ANDERSON.

A collection of weird, strange, and yet strangely captivating Songs and Melodies from the land of OLE BULL; just the music that inspired his imagination. Norse and English words. A musical novelty that will delight lovers of what is wild, rich, and romantic in legend and song. PRICE, \$2.50.

THE BEACON LIGHT. Sunday School Song Book by J. H. TENNEY and E. A. HOFFMAN. Specimen copies mailed for 30 cents. Liberal reduction for quantities. DITSON & Co. respectfully call attention to the marked improvement which is apparent in their newer publications for Sunday Schools. The best talent in the country has been employed in compiling them, and they have been received with marked favor. THE BEACON LIGHT is the work of two of the best hymn and tune composers in the country, is a carefully 'winnowed' book, only the best 100 out of 500 manuscripts having been retained.

LIGHT AND LIFE!

A ROUSING, GOOD, NEW SUNDAY SCHOOL SONG BOOK
WITH A GOOD TITLE.

The compiler Mr. R. M. McIntosh, is well known to hundreds of thousands as one of the most successful providers of sweet melodies and bright hymns for the great Sunday School public. Our best writers and composers have contributed. The book has a beautiful title, is well printed, and is in every way desirable. Send for specimen pages (free), or specimen copy, which is mailed for the retail price, 35 cents.

BEAUTIES OF SACRED SONG.

This splendid new collection of the best sacred songs of the day, will be a most valuable addition to our libraries, and is full of gems.

Among the authors we notice the names of Gounod, Sullivan, Marzials, Abt, Thomas, Smart, and Pinsuti, and there are more than 30 others of good repute. Gounod's "Green Hill far away," Faure's "Palm Branches," and Abt's "Above the Stars," indicate the high character of the compositions, which are 58 in number.

PRICE \$2.00, BOARDS; \$2.50, CLOTH.

THE BANNER OF VICTORY.

This inspiring title belongs to a new SONG BOOK for SUNDAY SCHOOLS, just out. It is by Abbey & Munger, who made a decided success in their last book, "WHITE ROBES," and who, in this new compilation, furnish a number of the sweetest melodies ever placed in a collection of the kind. One hundred and sixty pages, and about as many songs, many of them adapted to the Prayer Meeting, as well as to the Sunday School. PRICE, 35 CTS.

ROBERT FRANZ' ALBUM OF SONG.

Old and new. Approved by the master himself. A book in which every note is a gem. German and English words. A hundred exquisite songs. \$2. Boards; \$2.50 cloth.

NEW OPERAS.

NOW READY.

MADAME FAVART; AIDA, \$2.00; CARMEN, \$2.00; MIGNON \$3.00; INFANTA'S DOLLS, (Les Poupées de L'Infante); MEPHISTOFELE, (Boito) \$2.00; OLIVETTE, 50c; MASCOT, 50c; LES MOUSQUETAIRES, \$1.00; PATIENCE, \$1.00; BILLEE TAYLOR, 50c; PIRATES OF PENZANCE, \$1.00; BOCCACCIO, \$2.00; BELLS OF CORNEVILLE, \$1.50; FIELD OF HONOR, (Le Pré aux Clercs.) \$2.00; FATINITZA, \$2.00; SORCERER, \$1.00; LITTLE DUKE, \$1.00; TWO CADIS, \$2.00; PINAFORE, 50c., ALL WITH FULL LIBRETTO, FOR PERFORMANCE.

SENT POST-PAID, ON RECEIPT OF PRICE

ANTHEM BOOKS.

ANTHEM HARP. (\$1.25.) W. O. Perkins, EMERSON'S BOOK OF ANTHEMS. (\$1.25.) AMERICAN ANTHEM BOOK. (\$1.25.) Johnson, Tenney and Abbey. GEM GLEANER. (\$1.00.) J. M. Chadwick. PERKINS' ANTHEM BOOK. (\$1.50.)

At this season choirs are much in need of new anthems. In the above five books will be found all that possibly can be needed, and of the very best quality.

Excellent Anthems and easy Choruses will also be found in Emerson's new HERALD OF PRAISE (100); in J. P. Cobb's FESTIVAL CHORUS BOOK, (\$1.25); in Zerrahn's INDEX (\$1.00); in Tourjee's CHORUS CHOIR (\$1.50); in Perkins' TEMPLE (\$1.00); and in Emerson's VOICE OF WORSHIP (\$1.00).

FRANZ' ALBUM OF SONG. \$2. bds.; \$2.50 cl.; \$3. gilt. famous German songs. Franz' own edition of his

GEMS OF ENGLISH SONG. \$2. bds.; \$2.50 cl.; \$3. gilt. The new and most favorite collection.

RHYMES AND TUNES. Charming collection of Household Songs, Lullabies, and Kindergarten Lays (\$1.50).

RE-OPENING OF

PETERS' MUSIC STORE

307 NORTH FIFTH ST., ST. LOUIS, MO.

(ESTABLISHED 1829.)

We Have Opened

-at-

307 N. Fifth St.,
ST. LOUIS, MO.,

After several months' preparation, and are now prepared to fill orders for anything in the

MUSIC LINE

AT THE

Lowest Eastern Prices.



MUSIC BOXES

AT

PETERS'

MUSIC

STORE.

307

North

5th

Street,

ST. LOUIS.

GUITAR, FLUTE,

VIOLIN,

We have unusual facilities for supplying the BEST Goods at the LOWEST Market Price. REMEMBER; we keep only the best class

Musical Instruments,

And will supply you with a

PIANO, ORGAN,

GUITAR, FLUTE,

VIOLIN,

or any other Musical Instrument of

FIRST QUALITY, cheaper than you can

get the same grade of Instruments elsewhere.

Particular attention paid to filling orders for Teachers, Convents, Seminaries, Etc. And where selections are left to us, we will guarantee satisfaction.

Acting as Wholesale Agents for such houses as OLIVER DITSON & CO., of Boston; SCHIRMER, of New York; NOVELLO, of London, and PETERS, of Leipzig, we are prepared to furnish Music and Books at the Lowest Price of these houses. We make a Specialty of the CHASE PIANO (the Cheapest, First-Class Instrument in the Market.) DITSON and NOVELLO'S Cheap Choruses, Church Music, Operas, Etc.; PETER'S Leipzig Edition of Cheap Classics, Bay State Organs (\$65 to \$200); Genuine Martin Guitars, Etc.

J. L. PETERS,

307 North Fifth Street, St. Louis, Mo.

Western Agency for

DITSON'S, SCHIRMER'S, NOVELLO'S, AND PETERS' EDITIONS.

Parties writing will please say where they saw this advertisement.

—THE—

HAINES

UPRIGHT PIANO-FORTE

RANKS AHEAD OF ALL OTHERS.

"Haines makes a magnificent Upright!"

—CAMPANINI.

"The tone of the Haines Upright is simply lovely."

—EMMA THURSBY.

"They are delightful to sing by."

—ALWINA VALLERIA.

"I do not see in what respect they can be excelled."

—OLE BULL.

"In all my experience I have yet to find a piano that suits me better."

—BRIGNOLI.

"In every respect the Haines Upright Piano answers the demands of the most exacting artist."

—ETELKA GERSTER.

WAREROOMS,

97 FIFTH AVENUE, NEW YORK.

WEBCO DIANO

"AN INSTRUMENT WITH A SOUL IN IT."

WEBCO DIANO.

GALAXY OF STARS.

Who pronounce the WEBER PIANOS the best Pianos in the world for their "Sympathetic, Pure, and Rich Tone, combined with Greatest Power."

PAREPA ROSA.

NILSSON, KELLOGG, ALBANI,
MARIE ROZE, RIVE-KING, CARY,
PATTI, THURSBY, MURSKA,
CARRENO, LUCCA, TORRIANI,
STRAUSS, GODDARD, CAMPANINI,
MILLS, CAPOUL, MUZIO,
GILMORE, WEHLI, BRIGNOLI,

And many others.

PRICES REASONABLE. TERMS EASY.

WAREROOMS, FIFTH AVENUE, COR. 16th ST. NEW YORK.

HENRY F. MILLER

MANUFACTURER OF

THE ARTISTS' GRAND,

THE CONCERT GRAND,

THE PARLOR GRAND,

UPRIGHT, PATENT PEDAL UPRIGHT, AND SQUARE

PIANO-FORTES.

The Choice of the World's Great Artists.

TO THOSE INTERESTED, a beautiful Catalogue will be mailed on receipt of two three-cent stamps to prepay postage.

HENRY F. MILLER,

611 Washington St., Boston, Mass., U.S. A.

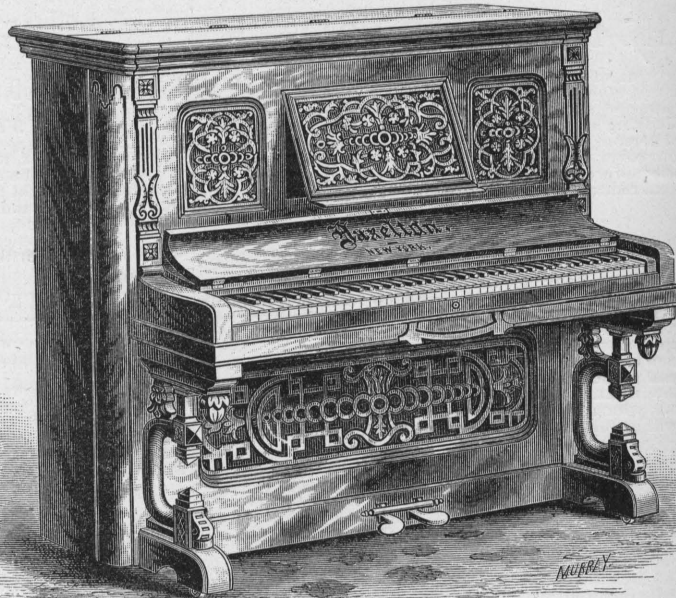
THE BEST PIANO OF THE DAY.

HAZELTON BROTHERS,

(Established in 1850.)

MANUFACTURERS OF

GRAND, SQUARE, and UPRIGHT



UNEQUALED IN TONE, TOUGH, DURABILITY,

AND CONTAINS ALL LATEST IMPROVEMENTS.

PIANO-FORTES.

HAZELTON BROTHERS,

34 & 36 University Place, - - NEW YORK.

DECKER

BROTHERS

PIANOS

Have shown themselves to be so far superior to all others in Excellence of Workmanship, Elasticity of Touch, Beauty of Tone, and great Durability, that they are now earnestly sought for by all persons desiring

THE VERY BEST PIANO.

CAUTION.—All genuine Decker Pianos have the following name (precisely as here shown) on the pianos above the keys:

Decker Brothers.
New York.

SEND FOR ILLUSTRATED CATALOGUE.

No. 33 Union Square, NEW YORK.

MUSICAL REVIEW

KUNKEL'S

DEVOTED TO MUSIC AND ART.

Vol. V.

AUGUST, 1882.

No. 10

PHILIP F. BRANSON.

PHILIP F. BRANSON, or, as his numerous friends more commonly call him, Phil. Branson, whose genial countenance illuminates this page, is a native of St. Louis. He was ushered into the world on the 23d of October, 1857, and, if tradition is to be believed, immediately began practicing *vocalises* not set down in the books. On both the father and mother's side, Mr. Branson is descended from families of musical amateurs of more than ordinary ability. In his own immediate family, his sister, Miss Ada Branson, has for years been recognized as an excellent soprano. Philip was but a little lad when his taste and capacities for vocal music became evident, and he was placed under competent teachers to develop his natural gifts. His progress was steady, and so rapid that, having sung in an oratorio chorus at the cathedral, he was immediately engaged as first tenor of the cathedral choir, which position he occupied for one year. At the end of this time he was offered greater inducements at the Church of the Messiah (Unitarian), where his sister, Miss Ada, was the soprano, and he became the tenor of the choir of that church, which position he has held continuously to this date, with the exception of the season of 1880, when he traveled with Miss Thursby, under the management of Maurice Strakosch, winning golden opinions from people and press wherever he appeared.

During his very first year's appearance in public, and while connected with the cathedral choir, Mr. Branson sang the solo tenor parts in public presentations of the oratorio of St. Paul, and in Mozart's *Requiem*, but his real talents as an oratorio singer were not fully developed until later, and even his friends were astonished at the breadth of his rendering of the solo tenor parts in "The Messiah" at the last concert of the St. Louis Choral Union.

Mr. Branson was the first tenor of the troupe that gave Mr. McCreary's opera, "L'Afrique," in St. Louis and New York, last winter. The opera itself was very much maltreated by the New York critics, and the company as a whole was rather roughly handled by them, but the undeniable merit of Mr. Branson caused them to except him from their general condemnation, and in not a few instances to praise his performance very highly.

Mr. Branson's voice is a pure tenor of excellent quality, and as he is endowed with feeling and musical understanding, he ordinarily uses his vocal gifts to the best possible advantage. In one respect Mr. Branson has few equals and no superiors; we refer to the distinctness of his enunciation. Whether it be his native English, or German, or Italian that he sings, each word is given its proper and natural pronunciation, and that without detriment to a proper vocalization of the music. This is a rare power, as all know who have heard so many famous vocalists sing in something that might have been Choctaw, although it was said to be English, and one which, together with his other gifts, makes the subject of our sketch particularly valuable as an oratorio singer, and adds enjoyment to his interpretation of songs and ballads in concert. Envious as is the position he has attained, Mr. Branson will yet achieve greater fame.

WORKING HABITS OF COMPOSERS.

COMPOSERS differ as much as authors in their manner of working. M. Gounod is one of those whom composition throws into a very fever, and who can bear no interruption or domestic sounds about them while they sit at the piano, thumping the keyboard with one hand and noting down their score with the other. Poor Mme. Gounod once drove him wild by coming in to ask him for her thimble while he was endeavoring to link two phrases of an aria. Meyerbeer used to compose methodically, sitting down to his piano as a business man to his desk, and never showing the least irritation if called away from a work, which he seemed

toral duet he will array himself in primrose satin; when he comes to a martial chorus, quick he bolts off to his dressing-room to don a pair of scarlet satin pantaloons, with tunic and cap to match. These delightful antics were made known to the public through the very distressing circumstance that the author of the "Tannhauser" was sued by his milliner for the cost of his composing vestments, and was made to pay an extremely long bill. Among those whom one may call minor composers, M. Lecocq is the most highly endowed, for he can forge solos and choruses anywhere and at any time—in trains, in a hot bath, on the top of a 'bus, in a rain, or in a dentist's drawing room while waiting to have a tooth drawn. M. Vasseur, composer of "La Timbale d'Argent," who is an organist by profession, contrives his liveliest melodies by allowing his fingers to run wild over the keys of his large organ, and he, too, is a fertile workman. M. Offenbach, on the contrary, though he composed so much, was only prolific during the spring time of the year, and while residing by the seaside. If he tried to compose elsewhere, and at other times of the year, his works were worth little, according to his own testimony.

As composers differ in their modes of working, so do they in their manner of conducting rehearsals, once their pieces have been put on the stocks. Meyerbeer used to be a regular martinet, who would not let a false note pass, and obliged wretched choristers to begin over again till either breath failed them or they grew perfect. Rossini was amiable but fidgety, a paternal sort of person, who chucked *prime donne* under the chin and chid them for their faults in the most coaxing way, with endearing diminutive appellations, which did not prevent him being very keen in seeing that nobody grudged him good service. M. Gounod, who is all heart and nerves, weeps profusely when things go all right, and lapses dismal and despondent when there is anything like a hitch. Tears are with him a sign of utter contentment; and when satisfied with Mlle. Krauss' performances during the rehearsals of "Polyeucte" he used to rush forward and press her hands with ecstatic fervor, crying all the time as if he had got an earache. As Mlle. Krauss is rather a jolly lady, with a tendency to laugh aloud when she is pleased, the effect of these scenes was often somewhat droll. M. Gounod, however, was singularly fortunate in having found in Mlle. Krauss a soprano



PHILIP F. BRANSON.

able to take up and leave off with the utmost ease. Rossini composed best lying on his back in bed; and if once he was *en veine* he would lie abed all day, humming his airs to himself until he had learned them by heart, and scoring down a whole act at a time when he had hummed and re-hummed it to his satisfaction. His musical memory was prodigious; but his voice was so untuneful that once an Italian innkeeper, in whose house he once hummed for three whole days at a stretch, ran up to beg him that he would desist, for that his "noise" could be heard through the open window, and disturbed some English tourists dining *al fresco* down stairs. Auber, even up to an advanced age, used to derive musical inspiration from a glass or two of champagne, and Wagner can only compose with the assistance of suits of satin clothes of divers colors, which he dons and puts off according to the style of thing at which he is working. For instance, when spinning off a pas-

of the laughing sort, for half the troubles of the great composers have come from *prime donne* who made exorbitant conditions before consenting to sing, insisted upon having the scores altered to suit their whims, sulked when their behests were not attended to, and finally contrived to fall ill on the day fixed for the first performance.

SOME New York journals prophecy that if Patti comes to this country next winter, the Nilsson season will be a failure. Now, we wish to put ourselves on record right now as saying that if Nilsson and Patti both come, Nilsson will be the drawing card. Patti is certainly admired as a singer, but Nilsson is not only admired; she is also honored and loved by the American people, and this feeling will bring substantial fruit whenever she appears. Now we'll see who are the true and who the false prophets.

Kunkel's Musical Review.

KUNKEL BROTHERS, PUBLISHERS,

311 SOUTH FIFTH STREET, ST. LOUIS.

I. D. FOULON, A. M., LL. B., - - - EDITOR.

SUBSCRIPTION.

| | |
|--------------------------------|--------|
| One Year (with premium), | \$1 50 |
| Six Months (with premium), | 1 00 |
| Four Months (without premium), | 50 |
| Single Copy, | 25 |

For premiums offered, see page 364. This includes postage on paper, to all points except St. Louis. St. Louis subscribers must add at the rate of 25 cents per year to their subscriptions when they wish to receive the REVIEW by mail. This is due to the peculiarity of the postal laws, which prevent monthly publications being sent at second-class rates in the place where they are published.

OUR readers may have read an article which went the rounds of the press some months ago reporting an operation performed upon the hand of a colored boy, for the purpose of giving the third finger equal freedom with the others. The operation was performed by Dr. Forbes, of the Jefferson Medical College of Philadelphia. We wrote the doctor some weeks since asking what the results had been. So far, we have received no answer, from which we infer the operation has proved a failure, as we really thought it would. Piano technique by surgical means is doubtless "a delusion and a snare."

ON and after November 1st, i. e., beginning with Vol. VI, of the REVIEW, our subscription price will be raised to two dollars per annum. We contemplate further improvements in the coming volume of our magazine, which we could not make at the present rates of subscription; hence, the proposed advance. Up to the first of November, we will receive subscriptions for one or more years, or will extend existing subscriptions for a period of not less than one year from the date of expiry, at our present low rates. We give all our friends "timely warning" and a chance to secure all our intended improvements without extra charge.

HERE is a wide-spread idea, encouraged by certain vocal teachers, that children should not sing much until they have almost ceased to be children. The well-known fact that the greatest vocalists of both sexes were remarkable singers in childhood ought alone to be sufficient proof of the erroneousness of that idea. Undoubtedly, it is necessary to use care in the development of the young voice, with boys especially at the time when the voice changes or "breaks," but the sooner the training of the voice is begun, the greater will be the probable benefits. Teach your children to sing but do not let them scream, to the discomfort of themselves as well as others.

MUSIC TEACHERS' ASSOCIATIONS could certainly do much good if they were organized upon a sensible plan. So-called "national" or "state" associations, with a yearly meeting, which is made the occasion for some junketing, and a good deal of self-advertisement by a few of their most active members, will never accomplish anything for the cause of music. Local, working associations, with meetings at least monthly for the discussion of musical and pedagogical topics, would amount to something. Such local organizations might then, if it were deemed desirable, elect delegates to state or national associations, which would thus become representative bodies, instead of miscellaneous gatherings of more or less unimportant musical persons and advertising agents.

MUSIC IN COLLEGES.

ALL efforts to give music the prominence which rightly belongs to it in American culture will prove abortive until our sons, as well as our daughters, shall be expected to know something about "the divine art." Wrong as it may be, and distasteful to the advocates of "women's rights," so-called, the fact remains that what women engage in exclusively, or almost exclusively, is universally considered trivial and unworthy the serious attention of men. It is probably due to the fact that music is generally considered as a mere amusement that, in this country, it has heretofore been left almost exclusively to the tender sex, and the fact that it has thus become a sort of feminine study, is doubtless leading not only the mass of the people, but many serious educators, to believe that it is intrinsically nothing more than a sort of boarding-school accomplishment. "Grave and reverend" professors, who would die in the last ditch defending the study of the ancient classics, never for a moment think that the culture which brought forth the masterpieces of classical literature, over which they grow so enthusiastic, was one in which music and kindred arts had a very important part; that a kinship must exist between the culture that produces and that which enjoys, and that there is some connection between the neglect of music and the growing indifference to the ancient classics. Indeed, many of them would not be ashamed to confess themselves totally ignorant of even the rudiments of music.

If among the hundreds of male colleges and universities with which the Union is dotted there be a single one which makes music a part of its regular curriculum, we are unacquainted with it. A few have music as an optional study, but the very large majority do not recognize it at all.

How can this be remedied? It would surely be useless to apply to the boards of trustees or to the faculties—they would doubtless give us to understand that they were engaged in "more important" matters, and most of them feel too comfortable, jogging along in the old ruts, to try new and unbeaten paths. A change must come, but it will come when outside pressure is brought to bear upon college authorities.

In almost every college, there are glee-clubs organized by the students; now and then, there is a singing society, and always more or less singing of the rollicking college songs—to say nothing of the moonlight serenades to those of whom in later years "the boys" sing, with Holmes:

"Where are the Marys, and Anns, and Elizas,
Loving and lovely of yore?
Look in the columns of old 'Advertisers'—
Married and dead, by the score!"

It is to this musical element among American students that we, in the main, look for the introduction of music into our colleges and universities, perhaps as a part of the regular college course, and at any rate as an elective study. This element is always an active one, and the general advance in musical culture causes it to be a growing one. One of these days, it will discover its own strength, and will demand a recognition that will not be denied it. The time is probably not so far distant as many imagine, when music will become as necessary a part of a boy's education as it now is of that of his sister. Musicians, and those interested in music, can hasten the day by judicious agitation, and they should not hesitate to urge the importance of music as a component part of a liberal education upon every proper occasion, for, we repeat it, until music shall have been raised to its legitimate position as a serious study, like mathematics or languages, by its adoption into male colleges and universities, its progress among us will be slow and its cultivation confined for the most part to its more showy and less scientific branches.

THE BLIND AS MUSICIANS.

IT is a remarkable and merciful provision of Providence that, as a rule, the loss of one of the senses is compensated, to some extent, by an increased activity of the remaining ones. The sense of sight, besides the functions which are peculiar to it, also serves as an aid to all the others, and hence, following this law of compensation, we find that when it is lost all the other senses usually receive added power and intensity. The sense of hearing in such cases usually attains a perfection which seems marvelous to the uninitiated. This, we think, explains in part the remarkable capacity for musical culture so often exhibited by the blind.

The musical aptitude of the blind is, however, probably due still more to the fact that their blindness itself leads to a concentration of their attention upon the impressions produced by music through the ear upon the mind.

Attention in any given person at any given time, is practically a fixed quantity. If it be spread over many objects, it is, so to speak, diluted and weak; the perceptions of those objects are vague, and their impressions evanescent. If on the contrary it be, for any reason, concentrated or *focused* upon any one object, that object is clearly perceived and its impressions are permanent. To so train the mental faculties that they shall be subservient to the will and susceptible of prolonged and concentrated attention is one of the principal purposes of a well conducted education. With the power of concentrated and prolonged attention, dull minds have, step by step, plodded their way to the hill-tops of fame, while, without it, native genius has worn out its sublime wings in vain attempts to soar even to a secondary elevation.

Now, this power, which in the case of those who see, is usually the result of long training and of the prolonged exercise of will-power, is, in the blind, so far as music is concerned, the natural result of their blindness; their perceptions of sound not being mingled with nor distracted by their perception of objects of sight. To descend to particulars: if you, who have eyes, go to a concert you will unconsciously look at the audience, at the decorations, at the singers, at the instrumentalists; you may, moreover, be conscious of the fact that others are observing you. All these things take some share of your attention, and that share is necessarily subtracted from that which you give to the music itself. To concentrate your thoughts upon the music, in other words, to eliminate all these extraneous matters from your mental perceptions and sensations, demands an effort of the will (sometimes an unsuccessful one) which effort itself often becomes an object of perception, i. e., of attention, and hence detracts from the perception of the music. Not so with the blind man. He sees no audience, no decorations, no instruments, no performers; his attention is necessarily concentrated upon the music and reflexively upon the emotions it arouses in him; his perceptions are consequently clearer, their effect more permanent. Each concert a blind pupil attends is a music lesson for him, every artist he hears becomes his music teacher. Add to that the retentive memory, trained by sad necessity, which the blind usually possess, the habit of mentally repeating to themselves the strains they have heard, prolonging and repeating the lessons they have had, and the musical taste and aptitude of the blind seem no longer anything but natural, and our admiration for it is transferred to that beneficent law of nature which causes the affliction of the blind to become indirectly a means of alleviating and compensating the privations it imposes.

If you have not a Metronome, now is the time to get one. See the great premium offer on page 364.

MOST liberal cash commissions will be paid by the publishers of the REVIEW to those who wish to engage in taking subscriptions for it. Ladies can easily earn from ten to twenty dollars per week by devoting a part of their time to securing subscribers for the REVIEW. Send to the publishers for particulars and go to work.

IT'S an ill wind that blows nobody good," and the flurry caused among music publishers and dealers by the putting upon the market of "five-cent music" may, perhaps, hasten the day for the passage of an international copyright law. When stealing ceases to be profitable, even thieves can make a show of honesty. So long as only foreign authors and publishers suffered from the want of protection to literary property, it was to be expected that American publishers would fail to see the necessity of such protection, but now that their investment in piracy is made unremunerative by the "five-cent" pirates, we may hope to see the influence of the larger music publishing houses thrown in favor of the enactment of an international copyright law.

MR., MISS, MRS.—Our friends writing us from a distance ought not to leave us to guess at their sex and condition, for, though we are pretty good at guessing, we sometimes miss it, or often, the clerks miss it for us. A young lady teacher, writing from Attica, Indiana, in date of July 6, adds the following P. S. to her letter:

"P. S.—It is most polite of you to address me as 'Dear Sir,' but I don't so awfully mind plain 'Miss' till woman's rights have made more progress."

Now, this gentle daughter of Eve signs her name "Geo. W." Of course it was "just like a stupid man" to imagine that "Geo." stood for George—though, as a matter of fact, it stood for Georgia, as she well knew.

On the other hand, we have a letter from a prominent professor of music in Utica, N. Y., dated July 21st, which closes thus:

"N. B.—I notice that you always put 'Miss' before my name; it should be 'Mr.'"

This case puzzles us more. We can not see how the professor's name came to be entered as "Miss" on the publishers' books, unless perhaps they thought that as he "parts his name in the middle" he must part his hair likewise and be counted as one of the gentle sex, until protest was made.

But, seriously, our thousands of correspondents should not expect us to know who and what they are. Where the name is not clearly that of a man or woman—as where family names are used as given names (a not infrequent practice in this country), we can not be expected to know the sex of the writer; still less can we guess whether a lady should be addressed as Mrs. or Miss. It would be well therefore for our correspondents, especially those whose names do not clearly indicate their sex, to sign in such a way that we could not mistake.

"MEMORY'S DREAM."

WE have just received the following letter from one of our subscribers, which goes to show at least the elasticity of music and its capacity to fit itself to the fancy of the interpreter and listener. Perhaps the fair authoress will send her own analysis of her composition in time for our next issue, and we shall wait till then before making further comments:

GENESE, ILL., July 26, 1882.

EDITOR KUNKEL'S MUSICAL REVIEW—Sir: Having studied the beautiful fantasia "Memory's Dream" published in the June number of the REVIEW, I am perplexed when I try to apply your analysis, p. 276, to the separate part of this piece. What you say of the introduction, "moderato," I can not find in it, but when you speak, a little further on, of the "more martial strains of the allegretto," I am at a loss to see the truth of your words. There must be some errors here. Just what you ascribe to the introduction, I find in the allegretto; and, if, in the 8th line of your analysis, you had said, "after the introductory, etc." instead of "in the introductory," then your sketch would be intelligible to me. As I am obliged, at present, to study music by myself, I am anxious to have your reply upon this matter. I find much useful information in the REVIEW. Very Respectfully Yours,

JULIA LIEBERKNECHT.

GLUCK.

CHRISTOPHER WILLIBALD GLUCK was born on the second day of July, 1714, at Weidengang, near Newmarket, in the Upper Palatinate. His father was in the service of Prince Lobkowitz as a forester. At twelve years of age he entered the Jesuit school of Chamutow, Bohemia, where he was initiated into the mysteries of the classics and of music. At the close of these years he went to Prague and studied music under Cernhorsky, a musician of local repute, supporting himself in the meantime by playing the violin at dances in the neighboring villages and by giving occasional concerts in the larger towns of that region. After spending over three years in Prague, he became disgusted with its limited opportunities and left it for Vienna, where Prince Lobkowitz became his patron, and in 1736 introduced him to Prince Melzi, an Italian, who found no great difficulty in persuading young Gluck to accompany him to Milan, where he introduced him to the organist and composer Sammartini, under whose tuition he made great progress in operatic composition. He remained in Italy four years, producing eight operas in the Italian style. Thence he went to London where Handel heard his "Caduta de' Giganti," which caused the old German to exclaim: "Mein Gott, he knows no more of counterpoint than mein cook." Gluck failed to please in London, but there became acquainted with Handel's music, which seems to have inspired him with some new ideas in reference to composition.

In 1748 Gluck settled in Vienna, where he produced "Semiramide," "Telemaco," and "La Clemenza di Tito." Here also he married in 1750 Mariame Pergin, the daughter of a wealthy banker.

Gluck had visited Paris and heard the operas of Rameau, and had been struck with the prominence given in them to the declamatory form of music. This began to work a revolution in his ideas of what constituted proper operatic composition—as he became more and more impressed with the thought that in opera, the true office of music was to "minister to the true expression of the poetry, without interrupting the action." He found in the poet, Calzabigi, an author whose ideas coincided with his own. The first work from their joint pens, which may be said to have founded a new school of operatic composition, was "Orfeo e Euridice," performed at Vienna in October, 1762. It was not until "Alceste" was produced in 1767 that his ideas were fully unfolded. In the preface to this work he sets forth his views and purposes so fully and clearly that we can not do better than to reproduce them as translated in *Hogarth's Musical Drama*:

"When I undertook to set to music the opera of 'Alceste,' I proposed to myself to avoid the abuses which the mistaken vanity of singers and the excessive complaisance of composers had introduced, and which, from the most splendid and beautiful of all public exhibitions, had reduced the opera to the most tiresome and ridiculous of spectacles. I wished to confine music to its true province,—that of seconding poetry by strengthening the expression of the sentiments and the interest of the situation, without interrupting the action, and weakening it by superfluous ornament. I thought that music ought to give that aid to poetry which the liveliness of coloring and the happy combination of light and shade afford to a correct and well-designed picture,—animating the figures, without injuring the contour. I have, therefore, carefully avoided interrupting a singer in the warmth of dialogue, in order to wait for a tedious ritornel; or stopping him in the midst of a speech, in order to display the agility of the voice in a large passage. I have not thought it right to pass rapidly over the second part of the air, when it is the most impassioned and important portion of it, in order to repeat the words regularly four times; or to finish where the sense is not complete, in order to give the singer the opportunity of showing that he can vary a passage in several ways according to his own fancy. In short, I have endeavored to reform those abuses, against which good sense and good taste have long exclaimed in vain.

"I have considered that the overture should make the audience aware of the character and subject of the piece; that the instrumental accompaniment should be regulated by the interest of the drama, and ought not to leave a void in the dialogue between the recitative and air; that it should not break into the sense and connection of a period, nor interrupt the warmth and energy of the action. It was also my opinion, that the chief care of a dramatic composer should be to aim at simplicity. I have accordingly avoided making a parade of difficulties at the expense of perspicuity; and I have attached no value to the discovery of novelty, unless it arose naturally from

the situation of the character and the expression of the poetry: nor is there any rule of composition which I have not been willing to sacrifice to the production of a good effect.

"These are my principles. Fortunately, the poem has wonderfully favored my views. The celebrated author, having conceived his own plan of the lyric drama, in place of flowery descriptions, useless compositions, cold and sententious morality, has substituted strong passions, interesting situations, the language of the heart, and variety of action. The success of the piece has justified my ideas; and the universal approbation of so enlightened a city has proved to me that simplicity and truth are the greatest principles of the beautiful in the productions of the fine arts."

Gluck's tastes drew him to the French stage where the art of acting and declaiming had reached that superiority which, in this art, the French retain to this day over all other nations, and, hence, he eagerly migrated to Paris as soon as an offer came from the managers of the opera. Here, on the 14th of February, 1774, was produced his "Iphigenia in Anlis," which raised quite a clatter about the ears of the innovator, and pitted Piccini, an Italian composer, against him. The musical world of France was soon divided into Gluckists and Piccinists. At the head of the Gluckists was the Dauphiness, Marie Antoinette, while at the head of the Piccinists was Madame Du Barry, the King's paramour. France was however, in a ferment of new ideas, social, political, artistic, and literary—a ferment which a few years later produced the great revolution—and Gluck's ideas and system found congenial soil in minds which desired a change in almost everything. His star rose while that of his rival fell, and after the representation of his second Iphigenia—"Iphigenia in Tauris"—in 1779, the battle may be considered as having ended in victory for him.

He left Paris in 1780 and retired to Vienna, where he died, on Nov. 15, 1787, from apoplexy, the result of too free indulgence in wine, at a dinner given by him to some of his friends.

Breadth, simplicity, and dignity are the chief characteristics of Gluck's music. His theories contain all that is now universally acknowledged as true in Wagner's views, but his innovations are far from being of so radical a nature.

RAFF AS A COMPOSER.

ARTHUR POUGIN, the distinguished French musical critic, in his paper, *La Musique Populaire*, gives his estimate of Raff (whose death we chronicled in our last issue) as follows:

"Raff has written much and all sorts of music: operas, symphonies, lyrical poems, suites for orchestra and for different instruments, *lieder*, religious music, chamber music, and has given evidence of undeniable talent. But his productions are far from being all of equal merit, and if, on the one hand, a few of his works are really worthy of esteem, on the other, he is often open to the objection of being diffuse, confused, prolix, obscure, and of talking to say nothing. Raff was doubtless a learned musician, but, as I have just said, astonishingly uneven, not knowing how to regulate his inspiration, not knowing how to stop writing when it abandoned him, imagining too often that an able putting into practice of musical science could supply the want of imagination, and seeming to care but little about the relative value of the works which he gave to the public. From this sometimes too evident disdain for the poetical and spiritual character of music, from this too frequent indifference in the search for the musical idea, to which the artist seemed too ready to substitute formulæ or triviality, there resulted a regular craze for production, which brought about a great want of equilibrium in the different works of the composer and, if we may say so, an absolute want of respect for the public. Hence, among the several hundreds of compositions written by Raff, there are some that are excellent, while others are really detestable. What is stranger still is that, with his undeniable technical skill, it has happened to Raff, in his passion for writing anyhow, to produce works which are not only null from the standpoint of ideal conception, but in which there is neither style nor practical talent. As a proof of this, take the suite for violin and orchestra, op. 180, and a certain other suite for piano and orchestra which is no better. Upon the other hand we must mention among the most genial productions of the composer, the first sonata for violin, the sonata for violoncello op. 183, and the two grand trios. Compare these works with those, and it will be seen whether it is not really to be regretted that so learned, so talented an artist could not sometimes bid his pen be still, and had no more care for his renown and the enjoyment of the public."

A TOAST.

(Read at the Surprise Party given to Charles Kunkel on his 42d Birthday, July 22, 1882.)

The whistle's blown, the brakes are on,
Again, a station comes in view;
Life's fast express has sped since dawn,
'Tis noon, and station Forty-two.

"One hour for meals!" the brakemen shout—
Clatter and clang and dust have ceased,
And, travelers all, we meet about
The hastily prepared feast.

Our tickets are by diverse routes,
All in a tongue no man doth know,
And as 't is writ, not as it suits,
Are all the trains by which we go.

Some off have switched since break of day,
And others will ere set of sun,
For, friends, you know there's many a way,
Though, after all, the end is one.

And one is here, whose fearless brow,
Glow with the sacred fires of art,
Let's honor him, while yet 'tis now,
For, ah, who knows how soon we part?

Then, fill your glasses, one and all;
(He is our guest, though he's our host)
And as his well-known name I call,
Drain ye with me this single toast:

Here's to Charles Kunkel! may he long,
Stay on the train we travel by;
Let genius cheer his heart with song,
Let bat-like sorrows from him fly!

And when, at last, the call he hears,
"Change cars here for Eternity!"
May there no clouds of doubts and fears,
Stand 'tween him and Divinity!

The bell is ringing—"All aboard!"
Alas, how short this hour has been!
And, ah, to leave the festal board,
For the train, with its smoke, and its dust and its din.

I. D. FOULON.

ROBERT SCHUMANN'S FIRST SYMPHONY.

IT was spring-time in the year 1841, white blossoms peeped from the green of the trees, the earth had donned her rich garment of verdure, and rejoiced in the sun's life-giving rays. At this time many people in Leipzig, wishing to escape from the sense of oppression engendered by the tall houses and narrow streets, wandered out to Rosenthal, the charming grove of oaks in the immediate vicinity of the town. Amongst others a young author felt the influence of the awakening spring; he wandered towards the village of Gohlis, where Schiller wrote his "Ode to Joy." Here, among the beautiful birch trees of the wood, he met Adolf Böttger, whose translation of Byron had already gained him a distinguished place in the literary world. He, too, had felt it oppressive at home, and the two went on together, passing a garden, where they saw the first violet blooming. On one of the high poplars, which are now no longer there, a bull-finch was piping his love ditties into the clear atmosphere; each little twig was bursting into blossom; and rising thoughts were taking form in the poet's mind, suggested by the mysterious mist, which had shortly before enveloped the landscape. These thoughts resolved themselves into one of those little lyric poems with which Böttger used to delight his friends, and which had even attracted the notice of Mendelssohn, who hoped to obtain the libretto of an opera from him. Continuing their walk through the wood, the two friends came at length to the so-called wild Rosenthal. Here, the scene was a lively one. Up above, a woodpecker was tapping at the bark, rooks were cawing, and the conversation of the two friends became lively, for they were weaving plans for the future, seeking material for a dramatic poem, complaining of the scarcity of money, and touching upon various other topics. When they had chosen a resting-place, on a sloping bank, under the branches of a prodigious oak, the younger of the two said to Böttger, "Show me the latest production of your muse." With a melancholy air, which contrasted strangely with his usual gaiety, he handed his friend the poem. It ran as follows:—

"Spirit of clouds, thy threat'ning hand,
Doth stretch alike o'er sea and land;

"Thy veil of grey o'erspreads the sky,
Hiding from view the heaven's blue eye.

"Thy mist ariseth up from far,
And night doth veil the evening star.

"Spirit of clouds, with pow'ful sway;
How hast thou scared my rest away!

"How call'st thou tears to eyes so bright,
And sorrow to my heart once light?

"O turn, in pity turn thy course,
For spring must own the sun its source."

Böttger wanted to have this little poem printed in one of the journals, and had thought of the *Comet*, then under the direction of Herloszsohn. He visited the latter a few days after in a tavern, where a part of the literary world of Leipzig were at times to be found. It was quite unusual for the proprietors of the *Comet* to pay a fee for poems, but Böttger asked a thaler for his. Possibly, good "Hadschi," as Herloszsohn was playfully called by his friends, had at that moment none to spare, for the request was not granted, nor was a reading, much less a publication, of the sentimental poetry to be thought of. Böttger soon showed a more than excited frame of mind, assisted by the spirit of the Bavarian barley beer they were drinking, he became sarcastic towards the niggardly editor of the *Comet*.

In the midst of the jokes occasioned by the resentment of the poet, the writer Bernhardt stooped down to pick up a piece of paper off the floor to relight his cigar, which was constantly going out. He was just making it into a spill, when the writer Jäger thundered out a powerful "Stop!" This word saved the little manuscript of the poem, which Böttger had lost just as it was to be sacrificed to Vulcan. It did more than that! To this warning shout the musical world is indebted to a symphony, for had the little poem been lost, Robert Schumann would probably never have composed his first symphony, the one in B flat major.

The poem was placed a few days after in Schumann's hands. He read and re-read it, it stirred his inward feelings, which struggled to take definite form and tone. The words, "Spirit of clouds," "Night doth veil the evening star," and "Sorrow to my heart once light," suited Schumann's grave and thoroughly poetic style of composition. Böttger's poem was not put into his hands in vain, it proved the turning-point of his creative powers, it inspired him to compose a symphony. In a few months the B flat maj. symphony was finished. The composer was unable to bring out his work at one of the Gewandhaus concerts, Mendelssohn had gone to Berlin for a year, and there was nothing left for Schumann but to bring it out at a public concert of Clara Schumann's, which took place on the 6th of December, 1841. Friends and connoisseurs admired the ingenious invention, the freshness and beauty of the themes, the spiritual, clear conception, which lent the work such a charm. Schumann's well-wishers did not then form a very large circle, for the really intense veneration with which Mendelssohn was regarded placed everybody else in the background.

Such was the origin of the B flat maj. symphony, one of the most pleasing and best-known of Schumann's works. That Böttger's poem gave him the idea, is verified by the fact of the composer sending him his portrait, with the first notes of the symphony. Inscribed upon it were these words: "Commencement of a symphony, suggested by the poem of Adolf Böttger. To the poet, in remembrance of Robert Schumann. Leipzig, October, 1843."

H. PFEIL.

MARY'S LAMB ON A NEW PRINCIPLE.

Mollie had a little ram as black as a rubber shoe, and everywhere that Mollie went he emigrated too.

He went with her to church one day—the folks hilarious grew, to see him walk demurely into Deacon Allen's pew.

The worthy deacon quickly let his angry passions rise, and gave it an unchristian kick between the sad brown eyes.

This landed rammy in the aisle; the deacon followed fast, and raised his foot again; alas! that first kick was his last.

For Mr. Sheep walked slowly back, about a rod 'tis said, and ere the deacon could retreat he stood him on his head.

The congregation then arose and went for that 'ere sheep; several well-directed butts just piled them in a heap.

Then rushed they straightway for the door, with curses long and loud, while rammy struck the hindmost man and shoved him through the crowd.

The minister had often heard that kindness would subdue the fiercest beast, "Aha!" he said, "I'll try that game on you."

And so he kindly, gently called: "Come, rammy, rammy, ram; to see the folks abuse you so I grieved and sorry am."

The ram quite dropped its humble air, and rose from off its feet, and when the parson landed, he was behind the hindmost seat.

As he shot out the door and closed it with a slam, he named a California town—I think 'twas "Yuba Dam."—*Burlington Hawkeye.*

THE UNLUCKY CLARINET CONCERTO.

THE pianist, Döhler, then living in one of the large towns of Germany, had just announced that a concert would take place, when an unknown person presented himself before him. "Sir," said he, my name is W—; I am a great clarinet player, and am here with the intention of exhibiting my talent. I am little known in this town, and you would be doing me a great service if you would allow me to play a solo at your soirée. The effect I hope to produce will turn the attention and favour of the public upon me, and I should then have you to thank if my first concerto proved a success."

"What will you play at my soirée?" asked Döhler, very obligingly.

"A grand concerto for the clarinet."

"Very well, sir, I accept your offer, and I will rearrange my programme for you. Come there this evening to rehearsal. I am pleased to be able to do you a favour."

Evening arrived, the orchestra assembled, our friend appeared, and the rehearsal of his concerto commenced. According to the custom of some artists he refrained from playing his own part, and confined himself to allowing the orchestra to rehearse and marking the time. The principal *tutti*, rather resembling the peasants' march in "Der Freischütz," sounded very comical to all present, and made Döhler rather uncomfortable.

"I hope the solo part will make it all right," he said, as he went out. "The gentleman is probably a clever artist, and one can not expect a great clarinet player to be a great composer as well."

On the evening of the concert the clarinet player stepped on the platform rather intimidated by the brilliant success of Döhler. The orchestra played the *tutti*, which ends with a pause upon the dominant chord, after which the first solo should begin—*trom, pom, pom, etc.*—like the march in "Der Freischütz." The orchestra arrived at the dominant chord, and stopped.

The artist leant a little to the left, stretched his right leg forward, placed the instrument to his mouth, and stretching out both elbows horizontally, appeared about to commence. His cheeks inflated, he blew into the instrument, pressed harder, and became very red in the face—useless exertion, for no sound came out of the rebellious clarinet. He held it up to his right eye, looked into the interior, as if he were looking through a telescope; discovering nothing, he tried again, and blew furiously. In despair, he ordered the musicians to begin the *tutti* again, *trom, pom, pom, etc.* While the orchestra struggled through it he placed his clarinet between his legs, hurriedly unscrewed the mouth-piece, and began cleaning out the reed. All this took time, however, and the merciless orchestra had already finished the *tutti*, and arrived at the pause upon the dominant chord. "Again, again! Commence again!" called out the artist to the musicians. They obeyed, *trom, pom, pom, etc.* And now for the third time, after a few moments, they arrived at the inexorable bar which should usher in the solo. But the clarinet was not yet in order. "Da capo! Again, again!" The orchestra commenced again, feeling by this time in quite a jovial state of mind.

During this last repetition, the artist had screwed the various pieces of his refractory instrument together again, taken a knife from his pocket, and hastily scraped out the mouth-piece. Laughter, titling, and even remarks were to be heard in the hall, whilst he continued to scrape. At last he thought he had got it in order. The orchestra arrived at the pause for the fourth time, the soloist put his clarinet again up to his mouth, raised his elbows, blew, perspired, reddened, became convulsive, but nothing was heard. At length, after a last agonising exertion, the most awfully excruciating squeak ever heard proceeded from the instrument. It was like the tearing of a hundred pieces of calico at once. The cry of a brood of vampires could not be compared to this fearful noise. The hall echoed with the sounds of affected terror, applause resounded, and the perplexed artist, stepping to the edge of the platform, stammered out, "Ladies and Gentlemen—I do not know—an accident—to my clarinet. I shall meanwhile have it remedied—beg you to—come next Monday—to my musical soirée—and hear the end of my—concerto." We have not been able to ascertain whether the audience did or did not go to hear the end of the unlucky concerto.

PHILADELPHIA POLICE DEPARTMENT.—The Philadelphia Ledger of December 29, 1880, mentions, among many others, the case of Chief of Police of that city, Samuel H. Givens, Esq., who says he used St. Jacobs Oil in his family, for various painful ailments, with excellent results. He has also heard from many who have used it for rheumatism, that it alone of all remedies, did them good.—*Philadelphia Times.*

ALFRED H. PEASE.

THE mystery of Mr. Pease's disappearance from his hotel has received a terrible solution. On July 13th, a man was seen to fall in the street near Fourteenth and Poplar, was helped to the sidewalk by a passer-by, and almost immediately expired. At the coroner's inquest, the proprietor of a cheap hotel in the neighborhood identified him as a man who had registered at his house as "John C. Dohn, of Baltimore," on the 30th of June. The verdict was that John C. Dohn had come to his death from concussion of the brain. A reporter on one of the German papers, examining the clothing of the deceased, found in one of the pockets the name of "A. H. Pease;" he immediately called upon Mr. H. S. Prætorius, of Story & Camp, took him to the morgue, and there Mr. Prætorius identified the remains as those of his missing friend.

Mr. Pease, it seems, while not a drunkard, or even a drinker, in the ordinary sense of the term, had one of those nervous constitutions which are sometimes so sensitive to the effects of drink, and from time to time would be subject to attacks of what we can only call dipsomania. It appears that, while in Chicago, just before coming to St. Louis, an entertainment was given in his honor by an old friend of his family, at which Mr. Pease partook more or less freely of wine. When he reached St. Louis, he drank considerably for some days, but was held in check by Mr. Prætorius, who, when he saw him last, found him, as we said in our July issue, apparently sober, though complaining of feeling ill. Evidently, however, his craving for drink was not satisfied, and he became, for the time being, a dipsomaniac, and with that shrewdness which is so often present in the insane, eluded his friends, changed his name, and went upon a protracted spree, or rather had a more than usually protracted attack of the fell disease to which he was a victim.

Where he was during the whole of the month of June, no one knows positively, though it is probable that he spent the entire time in St. Louis. His last boarding place was within two blocks of police headquarters, and the fact that he was not found, although he was under the very noses of the detectives, is a sad comment upon the efficiency of our boasted police force.

After Mr. Pease had been missing a couple of weeks, our Mr. Charles Kunkel suggested to Mr. Prætorius that it would be advisable to have a cut made of the missing man, and publish it in all the St. Louis papers. Mr. Prætorius did not wish to act upon his own responsibility in the premises, and wrote to Mr. Pease's parents, asking what he should do. They replied they did not think best to publish a picture of their son "just yet." In the light of the subsequent developments, it is to be regretted that their fear of exposure should have led them to that conclusion, for it is morally certain that the publication of the picture as proposed, would have led to Mr. Pease's identification, within twenty-four hours thereafter, and his almost certain rescue from the sad fate which at last overtook him.

His remains were taken to Buffalo, N. Y., where he was interred on July 17th. He was in his forty-fifth year at the time of his death.

We append a biographical sketch of the deceased, published by our esteemed contemporary, the *American Art Journal*, in October, 1880:

"Alfred H. Pease was born in Cleveland, Ohio, and is a lineal descendant, on his mother's side, of Colonel David Humphreys, who in the war of the revolution was aid to General Washington, afterward secretary to Benjamin Franklin and minister to Spain.

His nature, always sensitively alive to the charms of music, gave early indication of the overwhelming mastery which this passion afterward exerted in shaping his future life.

The more puritanical antecedents of his parents soon took the alarm on discovering that their son, if left to choose for himself, would become what seemed to them that most impractical and undesirable character—a professional musician, and, striving to counteract any such tendency, placed him in immediate training for a course of classical study. He was accordingly fitted for and entered, at the age of sixteen, as a student at Kenyon College, at Gambier, Ohio, in the hope that in turning his mind into other channels, he might be induced to choose another profession. It was at this period and during his vacations that he also displayed an unmistakable talent for drawing and painting. Some of his pictures had attracted the favorable notice of a young German artist who was about to return to his own country in

order to further prosecute his own studies, and who had observed with great interest the artistic tendencies of the young American student. It was owing to his persuasion and the plea of ill health that young Pease obtained permission to be absent six months with the privilege of returning and graduating with his class; but once in the fatherland of his German friend, breathing an atmosphere where his musical nature quickly unfolded itself, and feeling the stimulus and the fascination of the association with that music loving people, he lost no time in addressing himself to the acquirement of the German language, and of placing himself under musical instruction. Having no hope, however, of a favorable answer to his request to devote his life to music, he did not write home of his occupation, but worked persistently, and only after receiving much encouragement from his teachers did he venture to make the request. His importunity brought him the consent of his parents, and he at last found himself at liberty to pursue the line of studies which nature, who never errs in her indications, had clearly marked out for him. Theodor Kullak, the court pianist of the king of Prussia, was the first master under whom Mr. Pease studied. From him he learned the different schools of piano music, from the elementary to the highest standard of playing. Richard Wuerst taught him in composition, as

posers. His orchestral compositions are equally famed. Among them "A Reverie and Andante," "Andante and Scherzo Romanza," for brass and reed instruments, have been performed by Theodore Thomas in New York and other eastern cities.

The most prominent and probably the best composition for orchestra which Mr. Pease has issued, is his concerto written in 1875. This was soon after given in Philadelphia by Mr. Thomas. At the conclusion, not alone the vast audience but the musicians applauded, and in the presence of the crowd assembled to hear it, the conductor extended his hand to Mr. Pease in congratulation, a compliment never before vouchsafed by him to a young composer. As an American performer to an American audience, Mr. Pease has no rival. He has mastered, with great assiduity, the varied difficulties of his chosen instrument, and has learned the secret of reaching the popular heart. His electrical touch, his impetuous, brilliant technique, his broad and sweeping style, which alternates with infinite tenderness and delicacy of expression, together with an indescribable *chic* which pervades all he does, hold his audiences spell-bound, writes a well known critic, and assures him a cordial and enthusiastic welcome."

Socially, Mr. Pease was a genial companion and a perfect gentleman. Frank, open-hearted and open-handed, whenever it became necessary, he had hosts of friends and no enemies. His death is a severe loss to the musical profession of the United States, for the place he leaves vacant will not readily be filled. Mr. Pease's father and mother, who are honored citizens of Buffalo, N. Y., have been prostrated by the heavy blow which has laid low a loving, dutiful and illustrious son. From Mr. Prætorius, who accompanied the remains of his friend from St. Louis to his father's home and assisted in the last sad offices, we learn that the father, now seventy-four years of age, seems to have become almost demented from the shock, while the mother, whose queenly presence has been the admiration of all who knew her, though endeavoring to bear up bravely against this great calamity, shows that the weight of sorrow bears more heavily upon her than the burden of years.

We are indebted for the excellent picture of Mr. Pease which accompanies this sketch to Dr. C. H. Scott, of Sayre, Pennsylvania, who was an intimate friend of the dead artist. None of the pictures hitherto published by our contemporaries bear more than a faint resemblance to their alleged prototype.

SAVED BY A HYMN.

A YOUNG American, residing at Hong-Kong, had been induced by a companion to frequent a gambling-house. He was young and yielding, his false friend old enough to have been less treacherous. One evening the two had been drinking and gambling fearfully, the young man losing in every game. A new game had just begun, and while the elder man shuffled his cards, the younger leaned lazily back in his chair and carelessly commenced to hum a tune. Without thought he sang the beautiful lines of Phoebe Cary, beginning:

"One sweetly solemn thought
Comes to me o'er and o'er—
I'm nearer to my Father's house
Than I've ever been before!"

The elder gambler stared at the singer a moment, then, throwing his cards on the floor, exclaimed:

"Harry, where did you learn that tune?"

"What tune?"

"Why, the one you have been singing."

The young man said he did not know what he had been singing, when the elder repeated the words, with tears in his eyes, and he said he had learned them in a Sunday school in America.

"Come, said the elder, getting up, 'come, here's what I've won from you; go and use it for some good purpose. As for me, as God sees me, I have played my last game and drank my last bottle. I have misled you, Harry, and I am sorry. Give me your hand, my boy, and say for old America's sake, if for no other, you will quit the infernal business."

The two men left the gambling house together, and walked away arm in arm.

Do YOU want a Metronome for nothing? If so, read the publishers' offer on page 364, and bestir yourselves, for the offer, though not limited as to time, is limited as to numbers.



ALFRED H. PEASE.

he had been taught by Felix Mendelssohn. Weiprecht, director of military music in Prussia, instructed him in orchestral scoring, and the Berlin public soon became familiar with many of his compositions. Having thus laid the foundation of his future career he returned to America, with the happy presage of the success which he has since achieved. Not content, however, with his present acquirements, he almost immediately returned to Europe, and spent nearly three years in study with Von Bulow. The first song which we have from the pen of Mr. Pease was "Break, Break, Break," and the immense success of this truly artistic work established his reputation. It was quickly followed by others which have been received and admired by musicians in Europe as well as in his own country. Nearly a hundred songs have thus become familiar as household words, and to the splendid interpretation of Miss Kellogg, Mme. Nilsson, Mme. Albani, Mme. Parepa Rosa, Miss Adelaide Phillips, Miss Anna Drasdil, Miss Cary, Mrs. Charles Moulton, Mrs. Imogen Brown, Mme. Antoinette Sterling, Miss Henrietta Beebe and Mr. M. M. Whitney he is indebted for their almost world-wide celebrity.

Among his piano compositions are eighteen from themes of "Lohengrin," "Aida," "Faust," "Crispino," "Huguenots," "Mignon" and other operas. These compositions have a high reputation and place him as a writer in the front rank of American com-



OUR MUSIC.

"LA VARSOVIENNE," Goldbeck. This is No. 9 of Robert Goldbeck's "Gem Series" of twelve instrumental pieces. This composition is unusually graceful. Its style is similar to that which has made the compositions of Ascher, Schulhoff and Lysberg universal favorites. It offers no passages which can be misunderstood, hence, the lesson, which usually accompanies the leading instrumental piece in each issue of the REVIEW, is, this time, omitted.

"BRIGHT EYES," (Rondo) Sidus, op. 77. We are certain that this rondo will be received with special favor by our younger readers, for whom it is especially intended. Aside from its merits as a drawing-room piece, it is a capital lesson in the art of note reading, as several passages are repeated with a different notation, as, for instance, the fourth staff on the second page, where the notes for the left hand are written in the treble clef, although they are the same notes written in the bass clef in the third staff.

"THE FLIRT," duet (Impromptu a la Polka), Jean Paul. This is one of Paul's characteristic compositions. The author was evidently inspired to write this composition by some black-eyed maiden of seventeen summers. We must leave our readers (not being versed in such matters) to determine whether the composer has fully succeeded in giving a musical picture of the willful, petted, capricious beauty. There is no doubt, at any rate, from a musical standpoint, that, if played by two charming misses, it will captivate all hearts.

"ETUDE DE LA VELOCITE," Czerny. This is No. 2 of Book II of Kunkel's unrivaled edition of these deservedly popular studies. At the risk of being charged with advertising our publishers' wares in our reading columns, we would say to our readers who may be about to purchase Czerny's famous *Etudes* to accept none other than Kunkel's edition. Besides being actually cheaper than any other it is incomparably superior to all and is recommended as the very best by pianists and teachers of such eminence as Petersilea, Liebling, Von Bulow, Rivé-King, Goldbeck, Epstein Brothers, Fradel, Wolfsohn, Andrés, Lange, Klauser, Mills, Mason, Armstrong, etc.

"I CAN NOT SAY GOOD-BYE" (ballad), Rœckel. This is the best edition of this charming song that has ever been offered to the American public. Rœckel is a composer whose tuneful numbers find a ready echo in the hearts of people of high and low degree—and in this song his inspiration has been even more than usually felicitous.

"LOVE'S REJOICING" (male quartette), Vœrster. This vocal waltz, though hardly out of the press, has at once taken a foremost position among vocal quartettes. It is already the *piece de resistance* of several of the leading quartette clubs of the country. It will, without doubt, be heard in the principal concerts of singing societies during the next season. This piece may also be sung with good effect by three female voices and a bass, in which case, of course, the notes of the first bars are sung an octave higher than written, or it can be sung as a mixed quartette, soprano, alto, tenor, and bass, by the tenor's singing the part of the second tenor and the alto that of the first bass—producing wide harmony instead of close harmony, as in the male quartette.

PREMIUM OFFER EXTRAORDINARY.

KUNKEL'S POCKET METRONOME.

PRICE - - - \$2.00

This metronome is no larger than a lady's watch, can readily be carried in the vest pocket, is always ready for use, simple in its mechanism, and absolutely perfect in its action. Desiring at once to introduce it and to increase the circulation of KUNKEL'S MUSICAL REVIEW, we will give away 1000 as premiums.

NOW READ OUR OFFER!

We will give one of these beautiful instruments to every person who will send us two new yearly subscriptions and ten cents, to prepay postage on the metronome, until the entire 1000 are exhausted. This is exclusive of the regular premium offered with each subscription.

NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

PIANO SOLOS.

Chopin's Best Thoughts selected, revised, and carefully fingered (foreign fingering) by Charles and Jacob Kunkel:

| | | |
|--|--------------------|-------|
| Thine Image, Romanza..... | F. Chopin | \$ 75 |
| First Love..... | F. Chopin | 60 |
| Will O' The Wisp (Caprice-Etude)..... | F. Chopin | 75 |
| Consolation..... | F. Chopin | 50 |
| Spring Waltz..... | F. Chopin | 35 |
| Summer Waltz..... | F. Chopin | 35 |
| Autumn Waltz..... | F. Chopin | 50 |
| Awakening of Spring, (Polka-Caprice)..... | J. J. Vœlmecke | 60 |
| Angelic Chimes Reverie..... | J. J. Vœlmecke | 50 |
| Valse Caprice (Summer Sky)..... | J. J. Vœlmecke | 60 |
| Sadie Schottische..... | Lysandra Clemmons | 35 |
| Beads of Champagne (Polka Caprice)..... | Ernest Schuetz | 60 |
| Satellite (Polka de Concert)..... | J. C. Alden, Jr. | 1 00 |
| Tales from the Vienna Woods Waltz, written for and dedicated to R. Joseffy, Strauss, (Grande Paraphrase de Concert)..... | Julie Rive-King | 1 50 |
| Dreaming by the Brook (Morceau de Concert), R. Goldbeck | R. Goldbeck | 1 00 |
| En Avant (Galop)..... | R. Goldbeck | 50 |
| La Varsovienn..... | R. Goldbeck | 50 |
| The Military (March)..... | R. Goldbeck | 50 |
| Murmuring Waves (Reverie)..... | R. Goldbeck | 50 |
| Spanish Students (Caprice)..... | R. Goldbeck | 50 |
| Spring Dawn (Polka Caprice)..... | E. Schaeffer-Klein | 60 |
| Woodbird Polka..... | E. Schaeffer-Klein | 60 |
| Memory's Dream (Fantasia)..... | J. R. Ahalt | 60 |
| Titania (Caprice-Valse)..... | William Merkel | 75 |
| Twilight Musings (Reverie and Waltz)..... | E. F. Johnson | 50 |
| Galotte, in A minor, as performed by Julie Rivé-King at her concerts..... | F. Brandeis | 75 |
| Stella (Valse de Concert), (Edition de Salon)..... | G. Satter | 1 00 |
| Valse Caprice (Grand Valse de Concert)..... | A. Strelitzki | 1 50 |
| Galotte (in G major)..... | A. Strelitzki | 60 |
| Berceuse (Cradle Song)..... | A. Strelitzki | 40 |
| Flash and Crash (Grand Galop)..... | S. P. Snow | 1 00 |
| Vita (Valse Caprice)..... | Dr. E. Voerster | 50 |

BOOKS.

| | |
|---|--------|
| Goldbeck's Harmony, elegantly bound..... | \$1 50 |
| Goldbeck's Musical Science Primer..... | 50 |
| The best text-books upon their respective subjects. | |

KUNKEL'S ROYAL EDITION

Of Standard Piano Composition with revisions, explanatory text, ossia's, and careful fingering (foreign fingering) by Dr. Hans Von Bulow, Dr. Franz Liszt, Carl Klindworth, Julie Rive-King, Theodore Kullak, Louis Kohler, Carl Reinecke, Robert Goldbeck, Charles and Jacob Kunkel, and others

| | | |
|---|------------------|-------|
| A Starry Night..... | Sydney Smith | \$ 75 |
| La Baladine..... | Ch. B. Lysberg | 75 |
| Walbrings at Eve..... | Brimley Richards | 50 |
| Monastery Bells..... | Lefebvre Wely | 50 |
| Return of Spring..... | Theodore Malling | 75 |
| Spinnerlied..... | Wagner-Liszt | 1 00 |
| Spinnerlied..... | Litolf | 75 |
| Heimweh (Longing for Home)..... | Albert Jungmann | 35 |
| Chant du Berger..... | M. de Colas | 40 |
| L'Argentine Mazurka (Silver Thistle)..... | Eugene Ketterer | 75 |
| Bonnie Doon and Bonnie Dundee (Fantasia)..... | Willie Pope | 75 |
| Nocturne in D flat (Bleeding Heart)..... | Dohler | 60 |

Teachers will please remember that these pieces need only to be seen in their new dress, to secure for them at once the recognition of being the finest edition extant.

The Royal edition will eventually comprise all the classical as well as modern compositions, and its numbers will be advertised in the REVIEW as they are published.

SPECIAL NOTICE.

A full line of the pieces included in this edition is kept by the houses mentioned below, who are our agents for its sale. Teachers and others can examine them there, and both they and the trade will be supplied by these firms at precisely the same rates as by us:

| | |
|--|--|
| H. AHLRICH, Cleveland, Ohio. | |
| PANCOAST ALLEN, Wilmington, Del. | |
| W. H. BONNER & Co., Philadelphia, Pa. | |
| E. D. BUCKINGHAM, Utica, N. Y. | |
| BRENTANO'S LITERARY EMPORIUM, New York City. | |
| H. E. COPPER, Petersburg, Ill. | |
| CONOVER BROS., Kansas City, Mo. | |
| FRANK, H. CHANDLER, Brooklyn, N. Y. | |
| OLIVER DITSON & Co., Boston, Mass. | |
| DENTON & COTLER, Buffalo, N. Y. | |
| DAYNES & COALTER, Salt Lake City, Utah. | |
| J. F. ELLIS & Co., Washington, D. C. | |
| D. P. FAULDS, Louisville, Ky. | |
| IGNAZ FISCHER, Toledo, Ohio. | |
| H. A. FRENCH, Nashville, Tenn. | |
| GIBBONS & STONE, Rochester, N. Y. | |
| LOUIS GRUNEWALD, New Orleans, La. | |
| C. A. GRISWOLD, Hartford, Conn. | |
| M. J. D. HUTCHINS, Springfield, Mass. | |
| J. H. HIDDLEY, Albany, N. Y. | |
| H. KLEBER & BRO., Pittsburgh, Pa. | |
| S. R. LELAND & SON, Worcester, Mass. | |
| LEITER BROS., Syracuse, N. Y. | |
| LYON & HEALY, Chicago, Ill. | |
| MILWAUKEE MUSIC CO., Milwaukee, Wis. | |
| GEO. D. NEWHALL & Co., Cincinnati, Ohio. | |
| T. H. SCHNEIDER, Columbus, Ohio. | |
| PHILLIPS & CREW, Atlanta, Ga. | |
| A. HOSPE, JR., Omaha, Nebraska. | |

A. SHATTINGER, St. Louis, Mo.
C. T. Sisson, Waco, Texas.
M. STEINERT, New Haven, Conn.
M. STEINERT & SONS, Providence, R. I.
SHERMAN, CLAY & CO., San Francisco, Cal.
SPALDING, ALGER & OSBORN, Troy, N. Y.
OTTO SUTRO, Baltimore, Md.
V. WALTER, Alton, Ill.
A. WALDTEUFFEL, San Jose, Cal.
J. P. WEISS, Detroit, Mich.
E. WITZMANN & Co., Memphis, Tenn.

PREMIUMS TO KUNKEL'S MUSICAL REVIEW.

Every yearly subscriber to KUNKEL'S MUSICAL REVIEW will, upon sending ten cents additional to prepay postage, receive as a premium either Kunkel's Parlor Album No. 1 and Kunkel Bros.' Album of Music, or Kunkel's Parlor Album No. 2 and Kunkel Bros.' Album of Music (for contents see below). Parties preferring both Parlor Albums, will receive same as premium upon payment of 50 cents additional.

Subscribers for six months may choose either of these books.

KUNKEL'S PARLOR ALBUM No. 1.—128 Pages; \$20 worth of Music.

CONTENTS—VOCAL.

| | |
|---|-------------|
| I Love But Thee (English and German words)..... | Robyn. |
| The Parting (duet; English and Italian words)..... | Tamburello. |
| Bliss All Raptures Past Excelling (vocal waltz)..... | Robyn. |
| Leave Me Not Lonely..... | Tamburello. |
| The Wedding Day (English and German words)..... | Bidez. |
| Angels' Visits..... | Melnotte. |
| The Stolen Kiss (English and German words)..... | Epstein. |
| The Penitent's Prayer..... | Kunkel. |
| The Brightest Eyes..... | Stigelli. |
| Why Are Roses Red? (Eng., Italian, and Ger. words)..... | Melnotte. |

INSTRUMENTAL.

| | |
|--|-------------|
| Norma (operatic fantasia, with lesson)..... | Paul. |
| Il Trovatore (operatic fantasia, with lesson)..... | Paul. |
| William Tell (operatic fantasia, with lesson)..... | Paul. |
| Martha (operatic fantasia)..... | Paul. |
| Bubbling Spring (caprice, with lesson)..... | Rive-King. |
| Gem of Columbia (grand galop, with lesson)..... | Siebert. |
| Skylark Polka (with lesson)..... | Dreyer. |
| Shower of Rubies (tone poem, with lesson)..... | Proisinger. |
| Maiden's Longing (reverie, with lesson)..... | Goldbeck. |
| Love's Devotion (romanza, with lesson)..... | Goldbeck. |
| The First Ride (galop)..... | Sidus. |
| Cuckoo and the Cricket (rondo)..... | Sidus. |
| Waco Waltz..... | Sisson. |
| The Jolly Blacksmiths (caprice, with lesson)..... | Paul. |

KUNKEL'S PARLOR ALBUM No. 2.—128 Pages; \$20 worth of Music.

CONTENTS—VOCAL.

| | |
|---|---------------|
| Thou'rt Like Unto a Flower..... | Rubinstein. |
| Because I Do (Ballad)..... | Molloy. |
| I Dinna Ken the Reason Why..... | Foulon. |
| Heart Tried and True..... | Kunkel. |
| Come Again, Days of Bliss..... | Schleifarh. |
| One Little Moment More, Maud (Ballad)..... | Estabrook. |
| Row, Slumber, Love (Barcarole)..... | Rembielinski. |
| Life's Lights and Shadows..... | Robyn. |
| When Through Life (Duet or Solo) Concert Waltz..... | Schonacker. |

INSTRUMENTAL.

| | |
|---|-------------|
| Twilight Reverie (with lesson)..... | Goldbeck. |
| Dream of the Lily (with lesson)..... | Hertel. |
| Traviata (Operatic Fantasia—with lesson)..... | Paul. |
| Twilight Musings (Reverie Waltz—with lesson)..... | Johnson. |
| Beads of Champagne (Polka Caprice)..... | Schuetz. |
| Careless Elegance (Quickstep)..... | Schleifarh. |
| Shepherd's Morning Song (Idyl)..... | Paul. |
| Summer Sky (Waltz—with lesson)..... | Voelmecke. |
| Ashes of Roses (Valse Caprice)..... | Goldbeck. |
| Echoes of the Woods (with lesson)..... | Paul. |
| Angelic Chimes (An Evening Reverie)..... | Voelmecke. |
| The Banjo (Ethiopian Sketch)..... | Melnotte. |
| Peep o' Day Waltz..... | Rochow. |
| Spring Waltz..... | Chopin. |
| Summer Waltz..... | Chopin. |
| May Galop..... | Sisson. |

INSTRUMENTAL DUETS.

| | |
|-------------------------------------|----------|
| The Cuckoo and the Cricket..... | Sidus. |
| The Jolly Blacksmiths..... | Paul. |
| Love's Greetings (Schottische)..... | Siebert. |
| Gem of Columbia (Galop)..... | Siebert. |

KUNKEL BROS.' ALBUM OF MUSIC—64 Pages; \$12 worth of Music.

CONTENTS—VOCAL.

| | |
|--|----------------------|
| Within a Mile of Edinboro' Town (Scotch Ballad)..... | Scotch. |
| I Heard the Wee Bird Singing..... | George Linley. |
| Ohligowalibedory (Comic)..... | H. A. Saxton. |
| Put your Trust in One Above..... | E. E. Rommege. |
| The Cot on the Hill (Die Huett auf dem Berg)..... | Frank Lavarrie. |
| Five O'Clock in the Morning (Ballad)..... | Clarke. |
| Eva Ray—Ballad..... | Jane Eyre. |
| Fannie Powers—Song and Dance..... | Edie Fox. |
| How Can I Leave Thee (Ach wie ist's möglich)..... | Craver. |
| When the Swallows Homeward Fly..... | Franz Alt. |
| 'Tis the Last Rose of Summer (Die Letzte Rose)..... | Flotow. |
| When the Corn is Waving, Annie Dear..... | Chas Blamphin. |
| The Lass o' Bountree (Schoen Kate O'Bountree)..... | G. Estabrook. |
| Home, Sweet Home (Suesse Heimath)..... | Sir Henry R. Bishop. |
| Allie May—Ballad..... | Holmes. |
| Little Birdie May (Kleines Vœgeln Mal)..... | Jas. Green. |
| The Guard on the Rhine..... | Wilhelm. |

INSTRUMENTAL.

| | |
|--|------------------|
| Shepherd's Bells—Idyl..... | Jern Paul. |
| Shakespeare March..... | Jacob Kunkel. |
| Harp in the Fairy Land—Romance..... | Jean Paul. |
| Visitation Convent Bells..... | Jacob Kunkel. |
| Greeting to Spring (Salut au Printemps)..... | Albert Lutz. |
| Zeta Phi March..... | J. L. Hickok. |
| Shepherd's Return March..... | Jean Paul. |
| Violets Blue..... | Jacob Kunkel. |
| Lauterbach Waltz..... | Albert Lutz. |
| Philomel—Polka Elégante..... | Chas. Kunkel. |
| Puck—Marche Grotesque..... | Claude Melnotte. |
| Pearl and Diamond Polka..... | Henry Hahn. |
| Up and Down on the Ebony..... | Steinway. |

SPECIAL NOTICE.—Parties preferring premiums other than these Albums, will please address the publishers and receive their complete premium circular and catalogue, containing a very extensive list of vocal and instrumental pieces, both modern and classical, from which they may select their premiums.

Chromatic Series of Chords of the Diminished 7th.

Ex. 421.

§ 235. Similar chromatic successions, if not too long continued, nor too frequently introduced, are of good effect and legitimate in music of dramatic character. The reader will observe that the progressions between different chords are principally conjunct, those between repeated chords at greater distances.

Cross-Relation not always objectionable in chromatic series.

§ 236. The most objectionable cross-relation occurs when consonant (three-toned) chords are contracting by contrary movement. They are less offensive during expansion of consonant chords by contrary movement, and admissible in *dissonant* and chromatic series.

Chromatic
1 series: Admissible.

Ex. 422.

HARMONY.

193

(Ex. 422 continued.)

2 During contraction of consonant chords offensive. 3 During expansion of consonant chords less offensive.

4 In dissonant chord-combination admissible. Diss. Diss.

Suspensions and Double Suspensions, prepared and unprepared.

Ex. 423.

Minor. Double sus.

Piano.

18

§ 237. Some of these chords of the diminished seventh with suspension resemble diatonic chords of the 7th. This might give rise to discussion as to the origin of these chords. Such discussions, however, are unfruitful, because they do not lead to a better understanding of the art. It is preferable to study the progression of parts, and consider complicated harmonies incidental to, or the result of musical thought.

§ 238. In the same manner that *diatonic chords of the 7th* incidentally result from diminished chords of the 7th with suspensions, diatonic chords of the 7th may be converted into *chords of the diminished 7th*, by chromatic modification. This, in fact, points out an important method of employment of the chords. *Conjunct movement* of parts becomes here the governing principle.

424. Ex.

7th diatonic chord of the 7th. (Dim. ch.) Modified 2d chord of the 7th. (Dim. ch.) Unprepared suspension of e. (Dim. ch.)

Piano.

Series of Chords through Modification and Chromatic Progression.

Ex. 425.

HARMONY.

195

Chords of the Diminished 7th

associated with the three-toned chords of the scale, irrespective of inversion.

§ 239. The following chord combinations are to furnish to the student practical hints in the employment of the Chord of the Diminished 7th, without further research into the origin of each chord.

Ex. 426.

1 a. 1 b. 2 3

4 a. 4 b. 5 a. 5 b. 6

§ 240. The diminished Triad, 7th chord of the scale, omitted in the preceding example, is not a chord of sufficient individual strength to serve as a chord of resolution. It has itself need of resolution. But it may be followed by a chord of the diminished 7th.

Ex. 427.

1 Chromatic series.

The cross-relation resulting between the 2d and 3d chord is acceptable, the progression being chromatic, and not prominent.

2

Chord Series, in 4 parts, of Triads and Diminished Chords of the 7th.

Ex. 428.

or: with organ point.

* Among the diminished and augmented intervals the diminished are by far the easiest for voices. The diminished 3d, 5th and 7th (the diminished 4th occurs rarely, the diminished 6th never) are not hard, unless the progression of chords, in which they occur, is difficult.

HARMONY.

197

The Chord of the Diminished 7th introducing the chord of the 4-6.

§ 241. This is a progression of frequent occurrence. In some cases it is best adapted to instrumental writing. The intervals which result from chromatic chord combinations are often too difficult for the voices. Writers must be careful ever to preserve the fluency of single parts.

Ex. 429.

Voices.

No. 2 is feasible vocally, but it must be rendered with precision, or else the cross-relation will be perceived. E \flat 2, marked with *, should, strictly speaking, be d \sharp . E \flat 2 is easier to the voice from c than d \sharp .

From c to f \sharp at No. 3 is a difficult interval. The schooled singer can take it.

or: with modification of diminished chord

(Ex. 429 continued.)

The modifications at Nos. 5 and 6 have led to different chords containing the extreme sixth. (See § 245.)

Fundamental and Modified Chords

§ 242. *Fundamental chords* are those formed by the diatonic tones of the major and minor scales. All others are *Modified Chords*. The latter are nevertheless of distinct individuality, for both the fundamental and modified chords may appear unprepared, i. e. they may begin a chord series, or a new section after a Fermata. All tone combinations which can be reduced to original positions of accumulated thirds (major, minor or diminished) are either fundamental or modified chords. There remains another class of less clearly defined chord formations, called

Incidental Chords.

§ 243. These are dissonant Harmonies incidentally resulting from suspensions, anticipations, passing tones or other melodial progressions. They are merely the rapidly temporary result of these, and do not admit of reduction to Third-Position.

Modified Chords.

§ 244. The modified chords are chromatic alterations of fundamental chords. When one or more tones of a fundamental 3, 4 or more-toned chord are raised or lowered by half a step (semi-tone), a modified chord is the result. This operation being invariably the same, we deem it unnecessary to enter upon an extensive explanation of modified chords. Their correct formation is dependent upon correct progression, with which we have familiarized the reader. An exception may be made for chords containing the extreme 6th, because they are of frequent occurrence.

Chords containing the Extreme or Augmented Sixth.

§ 245. Of these there are three: 1) The plain 3 toned chord of the Sixth; 2) The chord of the 4-6 with extreme Sixth; 3) The chord of the 5-6 with extreme Sixth.

HARMONY.

199

A PLAIN THREE-TONED CHORD OF THE EXTREME SIXTH.

Original chord. 1st Inversion. Modified chord with extreme 6th. Resolution.

Ex. 430.

Dim. Triad.

Minor Triad.

Major Triad.

We have given here three examples; similar chords may be formed of any major, minor or diminished Triad. Inverted positions of the chord of the extreme 6th are rare.

B CHORD OF 3-4 WITH EXTREME SIXTH.

Original chord. 1st Inversion. 2d Inversion. Modified by extreme 6th. Resolution.

Ex. 431.

Dominant 7th.

2d ch. of the 7th.

5th ch. of the 7th.

C THE CHORD OF THE 5-6 WITH EXTREME SIXTH.

Original chord. 1st Inversion. Modified by extreme 6th. Resolution.

Ex. 432.

Dominant 7th.

2d ch. of the 7th.

7th ch. of the 7th.

La Varsoviene

MORCEAU GRACIEUX

Robert Goldbeck.

Allegretto. ♩ = 100

mf

Ped. *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.*

Copyright—Kunkel Bros. 1882.

Con grazia.

p

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

8. 5 4 1 4

First system of a piano piece. The right hand features a melodic line with a slur over the first four measures, marked with fingerings 5, 4, 1, and 4. The left hand provides harmonic support with chords. Pedal points are indicated below the bass staff in measures 1, 2, 3, 4, and 5. The system concludes with a double bar line and an asterisk.

f

Ped. Ped. Ped. Ped. Ped. *

5 4 5 4 5 4 4 3 2 1 4 5 1 2 3 2 1 3 2 1 3 2 1

Second system of the piano piece. The right hand contains a complex melodic passage with many slurs and fingerings (5, 4, 5, 4, 5, 4, 4, 3, 2, 1, 4, 5, 1, 2, 3, 2, 1, 3, 2, 1, 3, 2, 1). The left hand continues with chords. Pedal points are marked in measures 1, 2, 3, and 4.

mf

Ped. Ped. Ped. Ped.

8. 4 5 4 5 4 5 4 5 4 5 4 5

Third system of the piano piece. The right hand has a melodic line with a slur over the first four measures, marked with fingerings 4, 5, 4, and 5. The left hand has chords. Pedal points are marked in measures 1, 2, 3, and 4.

Ped. Ped. Ped. Ped.

5 4 2 1 5 4 2 1 5 4 2 1 4 5 1 2 5 4 5 4 5 2

Fourth system of the piano piece. The right hand features a melodic line with a slur over the first four measures, marked with fingerings 5, 4, 2, and 1. The left hand has chords. Pedal points are marked in measures 1, 2, 3, and 4. The system ends with a double bar line and a final note in the right hand.

Ped. Ped. Ped. Ped.

8. 5 5 2 1 4 5 1 4 1 3 1 2 5 3 5 1 2 1

Fifth system of the piano piece. The right hand has a melodic line with a slur over the first four measures, marked with fingerings 5, 5, 2, and 1. The left hand has chords. Pedal points are marked in measures 1, 2, 3, and 4. The system ends with a double bar line and an asterisk.

Ped. Ped. Ped. Ped. *

Cantabile.

The page contains six systems of piano music. Each system is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various note values, rests, and fingerings (numbers 1-5). Pedal markings, labeled 'Ped.', are placed below the bass staff of each system, indicating where the sustain pedal should be used. The music is characterized by dense textures with many beamed notes and chords. The first system is marked 'Cantabile.' at the beginning. The final system includes dynamic markings 'p' (piano) and 'pp' (pianissimo) and ends with a double bar line and a star symbol (*).

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff uses a treble clef and the lower staff uses a bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The melody in the upper staff is characterized by a series of eighth and sixteenth notes, often beamed together, and includes various fingering numbers (1-5) above the notes. A large slur covers the first two measures of the melody. The bass staff provides a simple harmonic accompaniment with chords and single notes, including a 'Ped.' (pedal) marking at the beginning. The score is divided into four measures by vertical bar lines.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a grand staff (treble and bass clefs) and includes a piano (p) dynamic marking. The melody is in the treble clef, and the bass clef provides a simple accompaniment. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score is divided into four measures. The first measure contains a whole note chord (F#4, A4, C5) and a half note chord (F#3, A3, C4). The second measure contains a whole note chord (F#4, A4, C5) and a half note chord (F#3, A3, C4). The third measure contains a whole note chord (F#4, A4, C5) and a half note chord (F#3, A3, C4). The fourth measure contains a whole note chord (F#4, A4, C5) and a half note chord (F#3, A3, C4). The score is marked with "Ped." (pedal) at the beginning and end of each measure.

The musical score for 'The Rose Tree' is presented in a single system. It features a treble and bass staff. The treble staff contains the melody, which is a simple, repetitive tune. The bass staff provides a harmonic accompaniment, consisting of chords and single notes. The piece is marked with a 'Ped.' (pedal) instruction at the beginning and end of the first section. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is written in a simple, accessible style, suitable for a young child to play.

This musical score is for the song "The Rose Tree" from the 1904 Broadway musical "The Rose Tree". It is a piano accompaniment for a vocal melody. The score is written for piano (Pia.) and includes a variety of musical notations such as treble and bass staves, notes, rests, and fingerings. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score is divided into measures by vertical bar lines. The piano part features a mix of chords and single notes, with some measures containing multiple notes. The vocal melody is represented by a single line of music with notes and rests. The score includes a variety of musical notations such as treble and bass staves, notes, rests, and fingerings. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score is divided into measures by vertical bar lines. The piano part features a mix of chords and single notes, with some measures containing multiple notes. The vocal melody is represented by a single line of music with notes and rests.

Bright Eyes

R O N D O.

Carl Sidus. Op. 77.

Allegretto $\text{♩} = 120.$

The musical score for "Bright Eyes" is a Rondo in 2/4 time, key of D major, by Carl Sidus, Op. 77. The tempo is Allegretto, with a quarter note equal to 120 beats. The score is written for piano and bass, consisting of four systems of staves. The first system begins with a mezzo-forte (mf) dynamic and features a series of eighth-note patterns with slurs and accents. The second system starts with a piano (p) dynamic and continues the melodic development. The third system introduces a forte (f) dynamic in the second measure, alternating with piano passages. The fourth system concludes the piece with a final forte passage and a "FINE." marking. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4) to guide the performer.

First system of musical notation, measures 1-6. The system consists of a grand staff with a treble and bass clef. Measures 1-2 are marked *f* (forte). Measures 3-4 are marked *p* (piano). Measures 5-6 are marked *f*. Fingerings are indicated by numbers 1-4. Dynamic markings include *f* and *p*. There are also some 'x' marks above notes.

Second system of musical notation, measures 7-12. Measures 7-8 are marked *f*. Measures 9-10 are marked *p*. Measures 11-12 are marked *f*. A dashed line with the number 8 above it spans measures 11-12. Fingerings are indicated by numbers 1-4. Dynamic markings include *f* and *p*.

Third system of musical notation, measures 13-18. Measures 13-14 are marked *f*. Measures 15-16 are marked *p*. Measures 17-18 are marked *f*. A dashed line with the number 8 above it spans measures 13-14. A dashed line with the number 8 above it spans measures 17-18. Fingerings are indicated by numbers 1-4. Dynamic markings include *f* and *p*.

Fourth system of musical notation, measures 19-24. Measures 19-20 are marked *f*. Measures 21-22 are marked *p*. Measures 23-24 are marked *f*. A dashed line with the number 8 above it spans measures 23-24. Fingerings are indicated by numbers 1-4. Dynamic markings include *f* and *p*.

Fifth system of musical notation, measures 25-30. Measures 25-26 are marked *f*. Measures 27-28 are marked *p*. Measures 29-30 are marked *f*. Fingerings are indicated by numbers 1-4. Dynamic markings include *f* and *p*.

Sixth system of musical notation, measures 31-36. Measures 31-32 are marked *f*. Measures 33-34 are marked *p*. Measures 35-36 are marked *f*. A dashed line with the number 8 above it spans measures 35-36. Fingerings are indicated by numbers 1-4. Dynamic markings include *f* and *p*.

Repeat from the beginning to Fine.

THE FLIRT.

(Impromptu a la Polka.)

Tempo di Polka. M.M. ♩ - 120.

Leggiero.

Secondo.

Jean Paul.

Scherzando.

The musical score is written for piano and bass. It begins with a treble clef staff labeled "Primo." and a bass clef staff. The key signature has one flat (B-flat) and the time signature is 2/4. The score is divided into four systems. The first system includes a melodic line in the treble staff and a bass line in the bass staff, with a dynamic marking of *p* (piano). The second system continues the melody and bass line, with a dynamic marking of *f* (forte). The third system features a melodic line in the treble staff and a bass line, with a dynamic marking of *p* (piano). The fourth system concludes the piece with a melodic line in the treble staff and a bass line, with a dynamic marking of *ff* (fortissimo). The score includes various musical notations such as notes, rests, and fingerings.

THE FLIRT.

(Impromptu a la Polka.)

Tempo di Polka M.M. ♩ = 120.

Jean Paul.

Leggiero.

Primo.

Scherzando.

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It is divided into four systems, each with a treble and bass staff. The score includes various musical ornaments and dynamics. The first system begins with a piano (*p*) dynamic and features a series of eighth-note runs in the right hand, with fingerings 1 2 + 1 2 3 + 1. The second system continues the melodic line with more complex ornaments and fingerings. The third system introduces a forte (*ff*) dynamic and includes a section marked *sf* (sforzando) and *p* (piano). The fourth system concludes the piece with a final flourish and a forte (*ff*) dynamic. The score is characterized by its light, playful style, consistent with the 'Leggiero' and 'Scherzando' markings.

Secondo.

First system of musical notation, measures 1-4. The right hand features a series of chords, with fingerings 4 2 1 and 4 1 indicated. The left hand plays a simple bass line with quarter notes and rests.

Second system of musical notation, measures 5-8. Measures 5-7 continue the chordal pattern in the right hand. Measure 8 introduces a melodic line in the right hand with a triplet of eighth notes (2 3 2 1 +) and a plus sign, while the left hand continues its bass line.

Third system of musical notation, measures 9-13. The right hand has a more active melodic line with various fingerings (2 3 1, 4 3, 1 2 3, 1 2, 3 2 1 4, 2 3 2 1, 2 3 1, 4) and slurs. The left hand continues with a bass line, including a triplet of eighth notes (3 1) in measure 13.

Fourth system of musical notation, measures 14-18. Measure 14 has fingerings 1 2 3 and 2. Measures 15-18 show a change in dynamics, with *f* (forte) in measure 15, *ff* (fortissimo) in measure 16, and *P* (piano) in measure 17. The right hand continues with chords and a melodic line, while the left hand has a bass line with a triplet of eighth notes (3 1) in measure 17.

Fifth system of musical notation, measures 19-23. The right hand features a series of chords, with fingerings 4, 3, 1, 2, 2, 1 indicated. The left hand continues with a bass line, including a triplet of eighth notes (3 1) in measure 19. The system concludes with a *ff* (fortissimo) dynamic marking in measure 23.

Primo.

This page contains five systems of musical notation for a piano piece, labeled "Primo." Each system consists of a grand staff (treble and bass clefs). The notation is highly technical, featuring numerous fingerings (numbers 1-4), slurs, and dynamic markings such as *f* (forte), *sf* (sforzando), and *ff* (fortissimo). The piece is in a key with one flat (B-flat) and a 3/4 time signature. The first system includes a triplet of eighth notes in the right hand. The second system features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The third system includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The fourth system includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The fifth system includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The notation is complex and requires a high level of technical skill to perform.

Con Brio.

Secondo.

TRIO.

The first system of musical notation for the Trio section. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It begins with a 4-measure rest, followed by a series of chords and eighth notes. The lower staff has a bass clef and a key signature of one flat. It begins with a 4-measure rest, followed by a series of chords and eighth notes. Dynamics include *sf* (sforzando), *p* (piano), and *cres.* (crescendo).

The second system of musical notation for the Trio section. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It begins with a 4-measure rest, followed by a series of chords and eighth notes. The lower staff has a bass clef and a key signature of one flat. It begins with a 4-measure rest, followed by a series of chords and eighth notes. Dynamics include *sf* (sforzando) and *p* (piano).

The third system of musical notation for the Trio section. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It begins with a 4-measure rest, followed by a series of chords and eighth notes. The lower staff has a bass clef and a key signature of one flat. It begins with a 4-measure rest, followed by a series of chords and eighth notes. Dynamics include *sf* (sforzando), *p* (piano), and *cres.* (crescendo). The system ends with a double bar line and the word *FINE*.

The fourth system of musical notation for the Trio section. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It begins with a 4-measure rest, followed by a series of chords and eighth notes. The lower staff has a bass clef and a key signature of one flat. It begins with a 4-measure rest, followed by a series of chords and eighth notes. Dynamics include *sf* (sforzando) and *p* (piano).

The fifth system of musical notation for the Trio section. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It begins with a 4-measure rest, followed by a series of chords and eighth notes. The lower staff has a bass clef and a key signature of one flat. It begins with a 4-measure rest, followed by a series of chords and eighth notes. Dynamics include *sf* (sforzando), *p* (piano), and *cres.* (crescendo).

The sixth system of musical notation for the Trio section. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It begins with a 4-measure rest, followed by a series of chords and eighth notes. The lower staff has a bass clef and a key signature of one flat. It begins with a 4-measure rest, followed by a series of chords and eighth notes. Dynamics include *sf* (sforzando), *p* (piano), and *cres.* (crescendo). The system ends with a double bar line and the word *FINE*.

Repeat Trio to Fine, then repeat from beginning to Trio.

Con Brio.

Primo.

TRIO.

The first system of musical notation for the Trio section. It consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic and features a series of eighth-note chords. The lower staff is in bass clef and provides a harmonic accompaniment with eighth notes and rests. A fortissimo (*sf*) dynamic is marked in the lower staff. The system concludes with a crescendo (*cres:*) marking.

The second system of musical notation. The upper staff continues the eighth-note chordal pattern. The lower staff features a more active bass line with eighth notes and rests. Dynamics include piano (*p*) and fortissimo (*sf*).

The third system of musical notation. The upper staff shows a transition in dynamics from piano (*p*) to fortissimo (*sf*). The lower staff continues with eighth-note accompaniment. The system ends with a double bar line.

Con Eleganza.

FINE.

The fourth system of musical notation, featuring more complex melodic lines in the upper staff with various fingerings (e.g., 2 3 2, 1 2 4 2 1) and accents. The lower staff continues with eighth-note accompaniment.

The fifth system of musical notation, continuing the intricate melodic and harmonic development. Fingerings and accents are clearly marked throughout both staves.

The sixth and final system of musical notation on this page. It includes a fortissimo (*f*) dynamic and concludes with a double bar line. The lower staff has a final chordal cadence.

Repeat Trio to Fine, then repeat from beginning to Trio.

Czerny's

Etude de la Velocite, No. 2. Book 2.

(From Kunkel's Revised and Annotated Edition.)

Allegro molto. M.M. $\text{♩} = 96$ ($\text{♩} 96$ to 132 .)

No. II.

(A)

p $3\ 2\ 1\ \times\ 3\ 2\ 1\ \times$

cres:

f *dim:* *p*

cres: *dim:* *p*

cres:

8^a

(A) The reiterated tones must in the fastest movement be distinct and follow each other in equal succession. Hold the wrist pliant, and draw the fingers after striking towards the end of the keys.

I Cannot Say Good Bye

ICH KANN NICHT ABSCHIED NEHM'N!

Words by Edward Oxenford.

Music by Joseph L Roeckel.

Andantino ♩ = 104.

2. wollt' der Tag ver-gin-ge nicht, Dass
1. Die Scheidungs-stun-de ist ge-komm', Denn

2. Nacht nicht bräch her-ein Denn A-bend-schat-ten bringt in Sicht,
1. A-bend wird's so-eb'n Doch Lie-be-hat mein Herz be-klomm';

1. ev-en draw-eth nigh, But love re-bels, with-in my heart,
2. night could nev-er fall, For Oh, the rays of ev-en's shade,

2 Nur weh.... und Herzenspein! Nur weh.... und Herzenspein!

Ich

1 Ich kann.... nicht Abschied nehm'n Ich kann nicht Abschied nehm'n,
Con passione. rall.

Ich

1 I can... not say "good bye!" I can... not say "good bye!"
2 Must mo... ment sad re... call, Must mo... ments sad re... call.

f colla voce. *rall.* *con anima.* *dim.*

Ped. *Ped.* *Ped.* *

2 hört, der Vo - gel Ves - per singt Auf je - nem Bau - me dort,

Und

1 seh den sil - bern Mond von weit Schnell him - mel - wärts.... sich heb'n,

Ach

1 far I see the sil - ver moon Swift ris - ing in.... the sky;
2 hear the birds soft ves - pers sing On yon - der haw - thorn tree;

p *cresc.*

2 lei - der die Er - inn'ung bringt,..... Das ich von dir, von dir muss fort!

"

1 lei - der bringt er uns das Leid,..... das Leid, Dass Stunden bald ver - geh'n!

Ich

sf *tristamente.* *rall.* *pp*

1 las! that she should come so soon..... so soon To tell us mo - ments fly
2 why should they the mem'ry bring!..... That I must part, must part from thee!

kann nicht Ab - schied neh'm'n! Ich kann nicht Ab - schied neh'm'n! Lieb Herz, ich kann nicht,

can - not say "good bye!" I can - not say "good bye!" My love I can - not,

pp dolce.

Ped. *Ped.* *Ped.* *Ped.* *

kann nicht Ab - schied neh'm'n, nicht neh'm'n! Ich kann nicht Ab - schied neh'm'n! Ich.

can - not say "good bye," "good bye!" I can - not say "good bye!" I

ff grandement.

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

kann nicht Ab - schied neh'm'n! Lieb Herz, ich kann nicht, kann nicht Ab - schied neh'm'n, nicht

can - not say "good bye!" My love I can - not can - not say "good bye!" "good

accel. e cresc. *ff colla voce.*

Ped. *Ped.* *Ped.* *

1. neh'm'n Ich || neh'm'n 2.

bye I bye

ff *sf* *ff* *ff*

Ped. *Ped.* *Ped.* *Ped.* * *Ped.* *Ped.* *Ped.* *

Love's Rejoicing

Waltz for Male Quartet.

Dr. Engelbert Voerster.

Allegretto. $\text{♩} = 84$

1st Ten.
2d Ten.
1st Bass.
2d Bass.

f All who may this mu - sic hear!
Die Ihr die - se Tö - ne hört! *f*

All... all... all... hear hear
Die Ihr die - se Tö - ne hört hör -

Macht Euch be - reit zum Tanz!
the play and song to dance!

p play song dance! *f* a tempo. Now let the mu - sic start,
Euch rit. zum Tanz! Nun brau - se Tö - ne Meer!

et!

Schwebt im Tan - ze her, Singt aus vol - ler Brust, Freudig mit Le - bens - lust.
Charm the danc - ing art, Sing then mer - ri - ly, Joy - ful - ly, all in glee.

p La, la, la, la, la, la, la, la, la, la, Then we will
So lasst uns

Drum, Drum, Drum, Drum, Drum, Drum,
Brum, Brum, Brum, Brum, Brum, Brum,

Stund' an Stun - de reih'n, Blieb's doch im - mer so: S'Leb - en ein Tanz.
All in cheer to see, May it ev - er be: Like in the dance.

p hap - py be, *p* La, la, *p* la, la, May it ev - er be: Like the dance.
glück - lich sein, Blieb's doch im - mer so: S'Leb'n ein Tanz.

Drum, Drum, May't ev - er be: Like the dance.
Brum, Brum, Blieb's im - mer so: S'Leb'n ein Tanz.

Copyright—Kunkel Bros. 1882.

NOTE.—This piece may also be sung with good effect by three female voices and a bass, in which case of course, the notes of the first bass are sung an octave higher than written, or it can be sung as a mixed quartette; soprano, alto, tenor and bass, by the tenor's singing the part of the second tenor, and the alto that of the first bass—producing wide harmony instead of close harmony, as in the male quartette.

Sei Ver - gnü - gen eun.
Then will joy be there.

If in pure mind you are,
f Ist euch das Her - ze rein,

p La, la, la, la, The soul need not fear
Hat's Ge - wis - sen Ruh;
La, la, la, la,

Drum, Brum, Drum, Brum, Drum, Brum, Drum, Brum, Drum, Brum,

Tanzt nach Herz - ens - freud;
Waltz the song a - new;

Where the heart throbs in cheer Sing to the mind most true;
Freu - et euch im - mer zu. Sin - get mit fröh - lich - keit, la, la, la, la,

f *cresc.*

Drum, Drum, Drum, Drum, Waltz the song
Brum, Brum, Brum, Brum, Tanz mit freud'

Kom - met her, all' her - an, Tanz't all' wer kann!
Come a - long, one and all, Join in the dance!

Wie ist das Leb - en schön,
There is a life so dear,

Come come, orfe and all, Join in the dance!
Kom - met her, All' her - an, Tanz't all' wer kann!
Come a - long,

La, la, la, la,

Come come, one and all, Join in the dance!
Kom - met, All' her - an, Tanz't all' wer kann!

Life is
Leb - en

Wenn sich im Tan - ze dreh'n, Zwei de - ren Herz sich fand Die treu - e Lie - be band.
Where souls are car - ried near To hearts that ev - er beat To fos - ter mu - sic sweet.

la, la, la, la, hearts that ev - er beat
de - ren Herz sich fand *p* fos - ter mu - sic sweet.
p treu - e Lie - be band.

so ist dear schön To Wo's ev - er beat To mu - sic sweet.
ist schön schön Wo's Her - zen fand Die Lie - be band.

Die durch ein Blick ver-band, Mit leichtem Druck der Hand, Wo je - der Ath - em-zug
Whose hands with ar - dor press, Where looks in si - lence guess Each oth - ers thoughts in dance

p La, la, la, la, *f* oth - ers thoughts in dance
je - der Ath - em zug

p Life is so dear Each thought in dance
S'Leb - en ist schön Wo Ath - em-zug

Sagt, du bist mein. Wo's "Lie - bes freu - den Lied" Das Herz zum Herz - en zieht,
Wilt thou be mine! As "Love's Re - joic - ing Waltz" The soul to joy ex - alts,

p La, la, la, la, *f* oth - ers thoughts in dance
je - der Ath - em zug

p Wilt be mine! 0 Wilt thou be mine!
Sagt, bist mein! 0 Sag' du bist mein!

Ge - sang und Tanz da - bei, Macht uns das Leb - en frei! 0 Wal - zer! Tanz der Freud',
Let all the good and free Now sing and dance in glee! Thou Waltz of ev - ry dance!

f all the good and free *p* sing and dance in glee. *f* La, la, la, la,
Sang und Tanz da - bei *p* Macht das Leb - en frei. *p*

Let good and free Now dance in glee. Thou dance
Und Tanz da - bei, Macht's Leb - en frei. Du Tanz

Dir hab ich mich ge - weiht, 0 wei - le, Ja, wei - le, Sei im - mer mein.
Be mine, my joy en - hance, Do ling - er, Yes, ling - er, Be ev - er mine.

la, la, la, la, ling - er, ling - er, ev - er mine.
wei - le, cen do im - mer mein.

of joy, Thou dance, dance of joy.
der Freud, Du Tanz, Tanz der Freud'.

Gieb uns Freu .. den viel
And let hearts have sway

The image shows a musical score for a piece titled 'The Dance is Over'. It features a piano introduction and two vocal parts. The piano introduction is in 2/4 time, with a key signature of one sharp (F#). The melody is played on a treble clef staff, and the bass line is on a bass clef staff. The piano introduction consists of 12 measures. The first four measures are marked with a forte (f) dynamic and the tempo marking 'Allegretto'. The next four measures are marked with a piano (p) dynamic and the tempo marking 'Andante'. The final four measures are marked with a crescendo (cresc.) and the tempo marking 'Allegretto'. The vocal parts enter in the fifth measure. The first vocal part is in the treble clef, and the second vocal part is in the bass clef. The lyrics are in English and German. The English lyrics are: 'Then let the music play, 'till the dance is over, / Klin-ge du Sait-en-spiel, Bis der Tanz vor-bei, / La-la-la-la, La-la-la-la'. The German lyrics are: 'Gieb uns Freu .. den viel, And let hearts have sway'. The piano introduction is marked with a forte (f) dynamic and the tempo marking 'Allegretto'. The first four measures are marked with a piano (p) dynamic and the tempo marking 'Andante'. The final four measures are marked with a crescendo (cresc.) and the tempo marking 'Allegretto'. The vocal parts enter in the fifth measure. The first vocal part is in the treble clef, and the second vocal part is in the bass clef. The lyrics are in English and German. The English lyrics are: 'Then let the music play, 'till the dance is over, / Klin-ge du Sait-en-spiel, Bis der Tanz vor-bei, / La-la-la-la, La-la-la-la'. The German lyrics are: 'Gieb uns Freu .. den viel, And let hearts have sway'.

Then let the mu - sic play, 'till the dance is over,
f Klin - ge du Sait - en - spiel, *p* La, la, la, la, Bis der Tanz vor - bei,
La la la, la, La la la, la,

Drum, Drum, Drum, Drum,
Brum, Brum, Brum, Brum,

Sei in Lieb' nicht blind;
In love's joy - ous way,

Frag - e dich, wer bin ich! Wer ist dann mein!
In this life, life to come, Ev - er with thee.

La, la, la, la,

In life, In life, *f* Ev - er with thee!
Frag - e, Fra - ge, Wer ist dann mein.

The joy - in life
Die Freud - im Leb'n
Solo.

In life, In life, Ev - er with thee!
Fra - ge, Fra - ge, Wer ist dann mein.

p Drum,
Brum,

la, la, la, la,

With - out a strife
Ist leicht es Streb'n

Is to sing;
Im Ge - sang;

Is to dance.
In dem Tanz.

Drum, Drum,
Brum, Brum,

f It is to sing, to sing, *f* It is to dance, to dance.
In dem Ge - sang, Ge - sang, Und in dem Tanz, im Tanz.

La, la, la, la, la, la, la, la, Ist Ge - sang mit
Join - ing song with

For 'tis a kiss Of heaven - ly bliss, Join - ing song with
Denn wie ein Kuss, Himmels ge - nuss, Ist Ge - sang mit

Drum, Brum, Drum, Brum, Drum, Brum, Drum, Join - ing
Ist Ge.

Freu - den Tanz. Ja!
mer - ry dance. yes! La la la la la la la la

mer - ry dance. yes! Come 'long with me, Let's joy - ous be,
Freu - den Tanz. Ja! Kommt nun her. an, Tanzt all - wer kann,

song with dance. yes! Drum, Drum, Drum,
sang mit Tanz. Ja! Brum, Brum, Brum,

La, la, la, la,

In the song; In the dance. Then pass thro' life
Singt in Kranz; Schwingt im Tanz. So fließt die Zeit

f All in the song, in song, *f* All in the dance, in dance! Drum,
All' singt Im Kranz, in Kranz, All' schwingt im Tanz, im Tanz! Brum,

la, la, la, la, tra - la - la tra - la - la Ohn' al - les Leid.
De. light to me.

In sweet de - light, de - light, De. light to me.
In Fröh - lich - keit, in Freud, Ohn' al - les Leid.

In sweet de - light to me.
In Freud, in Freud, in Freud.

Tanz! Tanz! 0 wär's doch immer so! Tanz! Tanz! Du machst mir's
Waltz! Waltz! 0 would that you could stay! Dance! Dance! All joy - ous

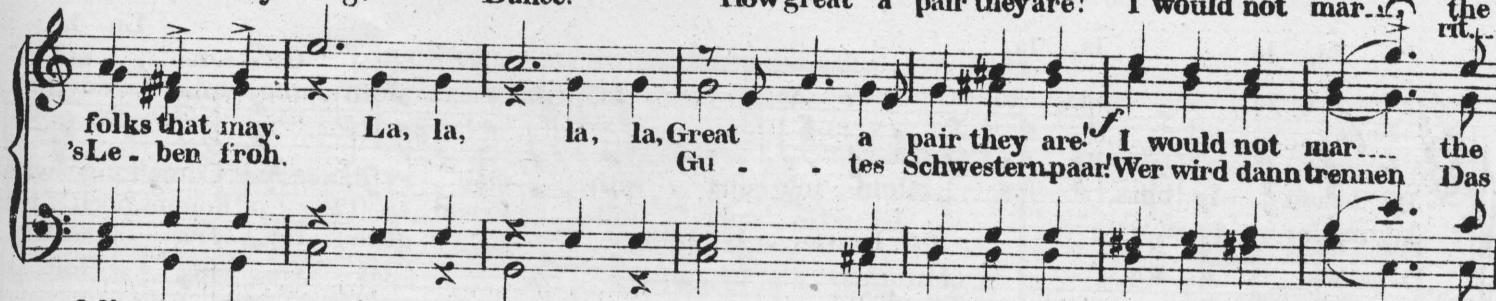
p La, la, la, la, 0 that you could stay! La, la, la, la, All the
0 wär's immer so! Du machst

Waltz! Waltz! 0 that you could stay! Dance! Dance! All the
Tanz! Tanz! 0 wär's im - mer so! Tanz! Tanz! Du machst

Le-ben froh. Sang!
folks that may. Song!

Tanz!
Dance!

Du gu-tes Schwestern-paar! Wer wird dann trennen Das
How great a pair they are! I would not mar- the



folks that may. Song!
'sLe-ben froh. La, la, la, la, Great a pair they are! I would not mar- the
Gu-tes Schwestern-paar! Wer wird dann trennen Das

folks that may. Song!
'sLe-ben froh. Sang!

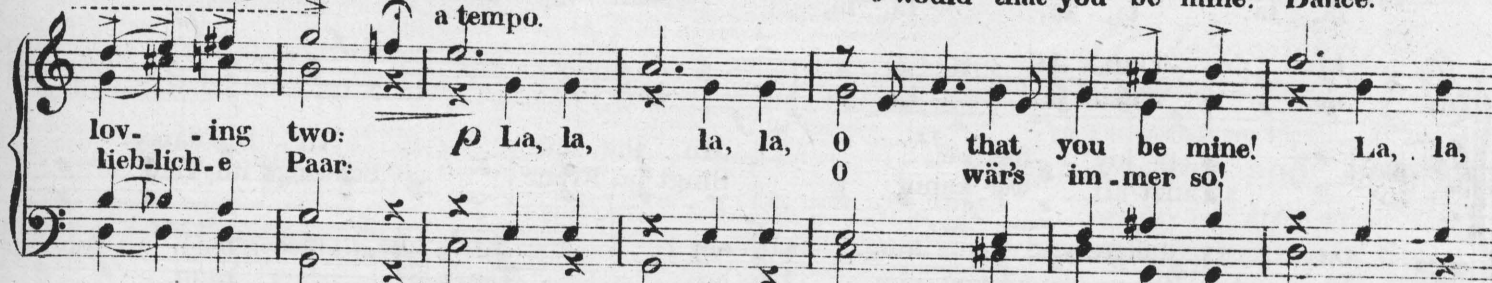
Dance!
Tanz!

Great a pair they are! I would not mar- the
Gu-tes Schwestern-paar! Wer wird dann trennen Das

lieb-lich-e Paar. 0! Tanz!
lov-ing two: 0! Waltz!
a tempo.

Tanz!
Waltz!

0 wär's doch im-mer so! Tanzt!
0 would that you be mine! Dance!



lov-ing two: p La, la, la, la, 0 that you be mine! La, la,
lieb-lich-e Paar: 0 wär's im-mer so!

lov-ing two: Waltz!
lieb-lich-e Paar: Tanz!

Waltz!
Tanz!

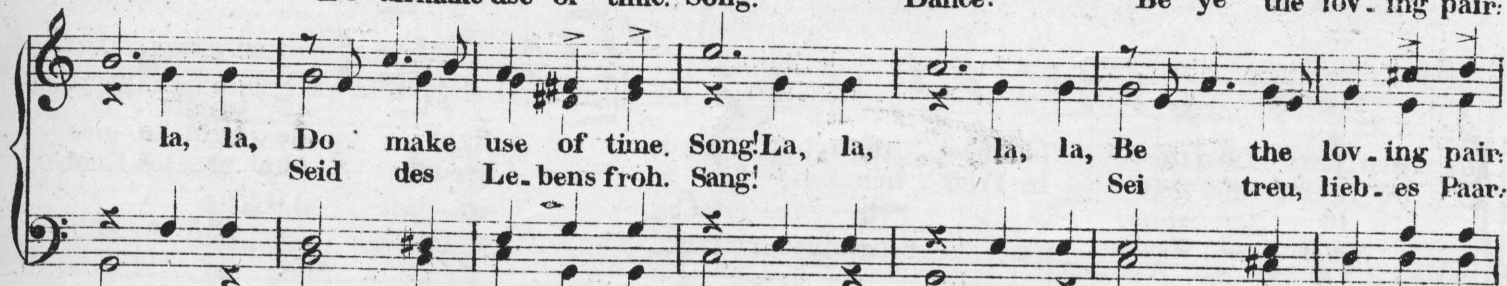
0 that you be mine! Dance!
0 wär's im-mer so! Tanzt!

Tanzt!
Dance!

Seid all des Le-bens froh. Sang!
Do all make use of time. Song!

Tanz!
Dance!

Sei treu du lieb-es Paar:
Be ye the lov-ing pair:



la, la, Do make use of time. Song! La, la, la, la, Be the lov-ing pair:
Seid des Le-bens froh. Sang! Sei treu, lieb-es Paar:

Dance!
Tanzt!

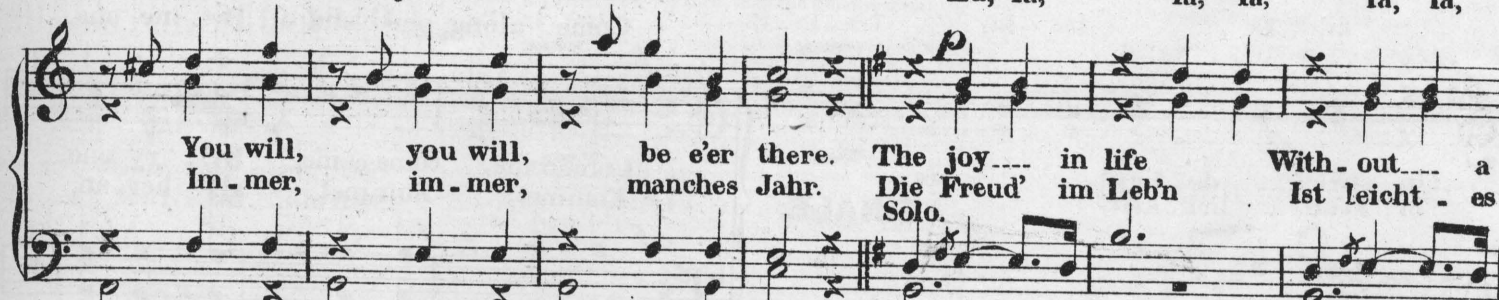
Do make use of time. Song!
Seid des Le-bens froh. Sang!

Dance!
Tanz!

Be the lov-ing pair:
Sei treu, lieb-es Paar:

Auf im-mer, auf im-mer, Noch manches Jahr.
0 you will, Yes! you will, be ev-er there.

La, la, la, la, la, la,
La, la, la, la, la, la,



You will, you will, be e'er there. The joy in life With-out a
Im-mer, im-mer, manches Jahr. Die Freud' im Leb'n Ist leicht-es
Solo.

0 Sei yes treu,

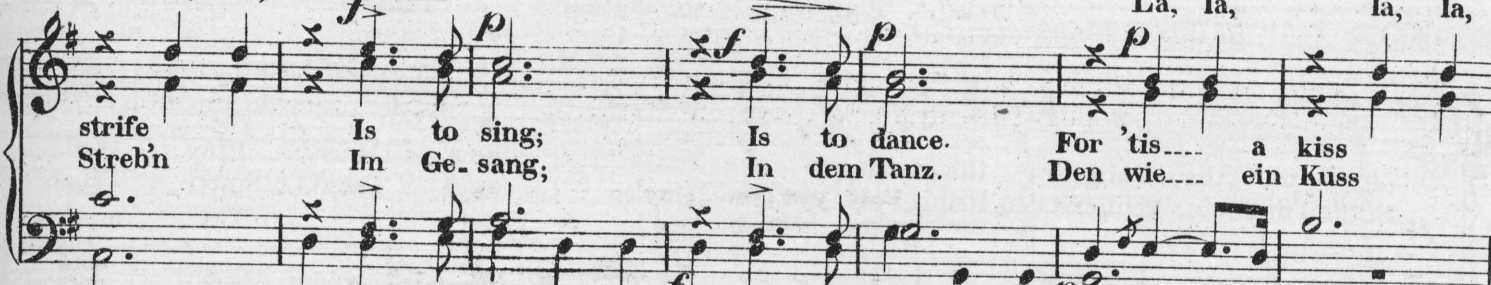
be e'er there.
lie-bes Paar.

Drum,
Brum,

Drum,
Brum,

la, la,
la, la,

La, la, la, la,



stife Is to sing; Is to dance. For 'tis a kiss
Streb'n Im Ge-sang; In dem Tanz. Den wie ein Kuss

Drum,
Brum,

f It is to sing, to sing, It is to dance, to dance. Drum,
In dem Ge-sang, Ge-sang, Und in dem Tanz, im Tanz. Brum,

la, la, la, la, La la

Of heav'n ly bliss, Join ing song with mer ry dance: yes! Come long with
Himmels ge nuss: *f* Ist Ge sang mit Freud en Tanz: ja! Kommt noch her.

Drum, Drum, Drum, Join ing song with dance: yes! Drum,
Brum, Brum, Brum, Ist Ge sang mit Tanz: ja! Brum,

la, la, la, la, la, la,

me an

Let's joy - ous be
Tanzt all' wer kann;

Drum, Drum
Brum, Brum

In the song
Singt im Kranz

All in the song, in song; All in the dance, in dance.
All' singt im Kranz, im Kranz; All' schwingt im Tanz, im Tanz.

In the dance.
Schwingt im Tanz.

La, la, la, la, la, la, tra-la-la, tra-la-la, Ohn'al-les Leid.
de-light to me.

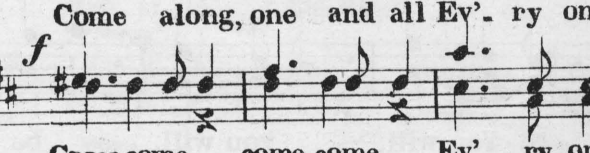
Then pass thro' life In sweet de-light, de-light, de-light to me.
So fließt die Zeit In Fröh-lich-keit, In Freud', Ohn' al-les Leid.

Drum, In sweet de-light, to me.
Brum, In Freud', In Freud.

Repeat from the beginning to :8: then go to the finale

FINALE.

Kommet her, all' her-an, all' her-an,
Come along, one and all Ev'-ry one,



Come, come, come, come, Ev'-ry one,
Kom-met, Kom-met, all' her-an,

Come, come, come, come, Ev'-ry one,
Kom-met, Kom-met, all' her-an,

Join in the song, in the dance, in the Waltz;
Stimm't mit ein, Schliesst den Reihn, Fol. get im Tanz't;

Sing, Dance, Play, Waltz.
Singt, Tanz't Spielt, Tanz't.

THE VANDALIA LINE.

HERE are several fine thoroughfares leading from St. Louis to the East, but in all the essentials of a first-class railroad, the great Vandalia, Pan-Handle and Pennsylvania line stands unrivaled. The line passes through many populous and important business cities, and through a country abounding in some of the most magnificent scenery in the United States. In the introduction of through cars from St. Louis to the East, the Vandalia is the pioneer, while its splendid and luxurious sleepers are the admiration of all travelers. Superb hotel cars, where any kind of meal can be had to order, are run on every train. We do not hesitate to give our warmest indorsement to the great Vandalia Line and to its polite and accommodating officials. Travelers going east from St. Louis, should not fail to avail themselves of its advantages. Once tried it is sure to be a favorite.

With great pleasure we can recommend as a radical cure for rheumatism St. Jacobs Oil. This wonderful remedy has been extensively used by a large number of people who daily testify to its marvelous effects.—*Gouverneur*, (N. Y.) *Herald*.

TO CONSUMERS OF REFINED SUGAR.

In consequence of the wide-spread belief in the continued adulteration of Refined Sugar, the BOSTON SUGAR REFINERY has decided to protect the reputation it has acquired during fifty years of business, by providing its customers and the public with UNQUESTIONABLE guarantees of the PURITY of its product. At large expense it has arranged that the official chemist of the State of Massachusetts shall test the contents of each package bearing its brand and his stamped certificate that it is FREE FROM ALL ADULTERATION will be found on each barrel; and further, to prevent tampering with its contents, a paper label with the words "Guaranteed Pure Sugar," will be pasted across each head. By adopting these means the BOSTON SUGAR REFINERY is satisfied that the Sugar of their manufacture will reach the consumer in its original purity. Boston, Jan., 1882.

ATTENTION MILITARY!

"EUREKA!"

Drill and Band Masters, and Military Men generally, will find in Kunkel's Pocket Metronome an instrument that will indicate instantaneously with absolute accuracy, and thus enable to obtain any number of steps required to the minute. It is the only instrument that can be used equally well in the field or drill room, and in any kind of weather.

Price, - - - - - \$2.00.

Sent by mail, post paid, upon receipt of price.

Address, **KUNKEL BROTHERS,**
311 S. Fifth Street, St. Louis, Mo.

METRONOMES FOR THE MILLION.

Kunkel's Pocket Metronome is the best, cheapest, and most accurate Metronome made. It is no larger than a lady's watch, and can easily be carried in the vest pocket.

Price, - - - - - \$2.00.

Sent by mail, post paid, on receipt of price.

Address, **KUNKEL BROTHERS,**
311 S. Fifth Street, St. Louis, Mo.

THE PETERSILEA
ACADEMY OF MUSIC,

ELOCUTION AND LANGUAGES,

281 Columbus Avenue, BOSTON, MASS.

Grade of musical education as high as in Europe. Private or class lessons. Education of fine soloists and teachers a specialty.

BEGINNERS ONLY TEN DOLLARS PER TERM.

History and Theory of Music, Harmony, English Literature, Concerts, Readings, Piano Recitals, and Ensemble Lessons free. Situations procured for graduates. Send for circular.

AUGUST STENGLER (Solo Clarionetist) teaches the modern method of the clarionet, and may also be engaged for private concerts, etc. Address orders in care of Kunkel Brothers, 311 S. 5th St.

A MUSICAL WONDER.

Send Ten Cents to the publishers and receive by return of mail, a copy of their "Diamond Album"—a musical novelty.



ANSWERS TO CORRESPONDENTS.

J. L. D., *Waco, Tex.*: The maiden name of Albani was Marie Emma Lajeunesse, by marriage (since 1878, if we remember rightly) she is Mrs. Ernest Gye, of London. She was born near Montreal, of French Canadian parents, and is now thirty-one or thirty-two years old.

"AIDA," "Quisquis," "John Smith" and "Buckeye" are respectfully informed that, having failed to give us their real names, their questions can not be answered. We are willing to answer Sallie Jones, or Mary Robinson, or any one else, under any *nom de plume* or *alias* they may choose, but we want to know who they are.

"A. B. C.," *St. Louis*: We can not tell you whether Heinrich Hoffmann is really coming to the United States and St. Louis. He is certainly a talented composer. His best known works are probably his choral cantatas "Die Schoene Melusine," "Aschenbrotel," and "Lorelei." He has also written some excellent songs, also symphonies, operas, etc. He is now in his forty-first year.

MAMIE N., *Lincoln, Neb.*: As a rule (for it is the natural way), the music of songs is composed for the words—in other words, the poem is supposed to inspire or suggest the melody as well as its harmonic treatment. It is not a rare thing, however, for words to be composed to fit the music. For instance, the text of "Come Again, Days of Bliss," published in our last issue, was written to fit the music, and took the place of a different set of verses, which did not please either the publishers or the editor of this magazine.

A. M. F., *Alton, Ill.*: No, dear girl, your pets and their progeny are safe. Fiddle strings are not made from the "insides of innocent cats," but from the entrails of sheep. There is a breed of sheep raised in the mountainous regions of Italy which are said to possess entrails of remarkable toughness, and from which the genuine Italian strings are made. Whether the quality of the original material, or greater skill in its manufacture, gives Italian strings their superiority, is an open question. Probably the material gets its name of catgut from the fact that when first manufactured, violin strings were made from the entrails of cats.

MUSIC IN ST. LOUIS.

THE music of the month of July, like that of the preceding month, has all been of the out-of-doors order, more from habit than necessity, however, since the weather has been unusually cool, so cool indeed as to materially diminish the audiences that would otherwise have frequented the gardens. At the Pickwick and at Uhrig's Cave, the Ford and the Heas Opera Companies have played such operas as "La Mañola," "The Widow," etc. The most interesting programmes, musically, have been, however, those of the St. Louis Grand Orchestra, at Schnaider's Garden, where the mild but firm rule of Mr. Mayer's baton continues to provide for St. Louis concerts of remarkable excellence. These concerts are well attended, yet not so well as they deserve to be. We do not believe in being clannish, but when home products are superior to importations, we think they should be preferred, both because of their superiority and because of their being home products—therefore we should like to see at the Tuesday and Friday night concerts at Schnaider's a larger portion of the residents of the western and northern parts of the city, even if Schnaider's is a little farther for them than the other resorts.

THE music of the third celebration of the French National Fête, which was held at Anthony & Kuhn's garden ranged from endurable to execrable. The Vocal numbers, with the exception of "Salut a la France," sung by Mrs. Peebles, were utter failures, and in this number Mrs. Peebles, who was in splendid voice, was badly accompanied. The instrumental music was, for the most part, furnished by the Arsenal Band, and those who have heard second-class brass bands attempt operatic overtures will understand what we mean when we say that the pleasure of the listeners was in inverse ratio to their musical taste and knowledge. There was sung a national anthem, words by Dr. Cristoffe, music by Mr. Emile Karst, specially composed for the occasion. The words were well written and patriotic and deserved a better setting than that given them by the local French consular agent, whose inspiration, on this occasion, totally lacked the *verve*, the dash, so characteristic of French compositions. Had it been a noble work, however, its whole effect would have been destroyed by the dreadful tremolo, or rather vocal wobble of Mrs. Dussuchal-Ehlert, the lady selected as soloist. Nor was the effect enhanced by the chorus of shrill voices of a troupe of female infants dubbed a "juvenile opera company." This failure was to be expected, from the fact that, with the single exception of Mr. Karst, who was not originally a member of the committee on music, none of the members of the committee were, in any sense of the term, musicians.

HENRY SHAW, Esq., St. Louis' most liberal citizen, has added to his many gifts to the city two excellent bronze statues of Mozart and Rossini, that now grace Tower Grove Park, which is itself one of the magnificent gifts of this philanthropist to the city of St. Louis. The selection of these two composers indicates that Mr. Shaw believes in melody. Therein we think he shows eminently good taste. The statues were unveiled on the 16th of July. The St. Louis Grand Orchestra furnished the music for the occasion, rendering in splendid style, among other things, the overtures of "Don Giovanni" and "Les Noces de Figaro" of Mozart, and those of Rossini's "Semiramide" and "La Gazza Ladra."

At the tenth concert of the Grand Orchestra Mr. O. H. Bollmann, the rising barytone, sang "Le Chalet," recitative and aria, *Adam*, and "Schlaf Wohl, du süsser Engel, du" *Abt*, in excellent style.

JAMES HOGAN PRINTING CO.,
Artistic Printing and Lithographing.

MAKE A SPECIALTY OF FINE WORK.

413 & 415 N. Third St., St. Louis.

Johnson's
Commercial College

210 & 212 NORTH THIRD STREET. ST. LOUIS, MO.

For Ladies and Gentlemen.

Open Day and Night all the Year.

ST. LOUIS SCHOOL OF ORATORY,

210 North Third Street. I. N. Beers, Principal.

Voices trained for the STAGE, DRAMATIC READING or PUBLIC SPEAKING. For Circular, address

J. W. JOHNSON, Business Director.

3 POPULAR OPERETTAS,
"LAILA," "GENEVIEVE,"
and "THE FAIRY GROTTO,"

BY G. W. STRATTON.

OVER 40,000 COPIES of the three operettas have already been sold. They are suitable for exhibitions of Schools, Academies, Singing Classes, and Sunday Schools. Sketch and programmes, giving full particulars, sent free on application. Specimen copy of either (words and music in full) sent on receipt of 40 cents by publishers, G. W. STRATTON & CO.,

21 HANOVER ST., BOSTON, MASS.

JUST PUBLISHED.
—THE—

SONG WAVE

Designed for Schools, Teachers' Institutes, Musical Conventions, and the Home Circle, by H. S. Perkins, Chicago, author of "Song Echo," "Head-Light," "Graded Readers," etc.; H. J. Danforth, New York; and E. V. Degraff Supt. of Schools, Paterson, N. J., and Institute Instructor, author of "Song Budget," "School Room Chorus," etc., etc.

Price, Postpaid, 75 cents.

D. APPLETON & COMPANY,

New York. Boston. Chicago. San Francisco.

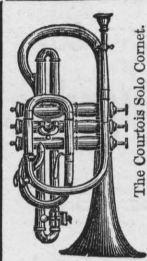
Western R Boudry.
TO
ELECTROTYPE
207
CHESTNUT ST.
ST. LOUIS, MO.

GOLDBECK'S MUSICAL INSTRUCTOR.

SUBSCRIPTION PRICE \$1.00 A YEAR.
Subscription Year Began April 15, 1882.

THE MUSICAL INSTRUCTOR, which appears monthly, contains complete graduating courses, in successive lessons, of the Piano, the Voice, and Harmony. These are so arranged that teachers may instruct from them, from the first step to highest proficiency. Thus the finest and most successful methods can be universally taught, raising the standard of musical education at once to a high degree of excellence wherever the Musical Instructor is received, and its course adopted. Each monthly issue contains besides six careful vocal and instrumental lessons upon pieces and songs of good authors, as they should be taught in all their detail. Much other valuable information is likewise given. Inclose \$1 00 to

ROBERT GOLDBECK,
2640 Washington Ave., St. Louis, Mo.



Used by Levy, Arbuckle and all artists

J. HOWARD FOOTE,
31 Maiden Lane, New York,
and 188 and 190 State St., Chicago.
SOLE U. S. AGENT FOR
COURTOIS' PARIS CORNETS
AND BAND INSTRUMENTS,
Badger's Boehm Flutes, Bini Guitars,
Meyer Flutes and Piccolos.
Manufacturer of Band Instruments, Guitars, etc.
Importer of the best Violin Strings made. Gen-
eral Agent for the Organette. Catalogues free.
Mention Kunkel's Musical Review.

G. SCHIRMER,
Importer and Publisher of

MUSIC

Sole Agent in the United States for
Edition Peters, Augener & Co., Breitkopf & Haertel.
No. 35 Union Square, West Side, near 17th St., NEW YORK.
Catalogues sent free on application.
Special attention is called to the new edition of
"Schirmer's 8vo Church Music." Send for catalogue

BILLINGS & CO.
MANUFACTURERS
GRAND SQUARE AND UPRIGHT PIANOS.
WE MAKE OUR OWN CASES
WE MAKE OUR OWN ACTIONS
WE FULLY GUARANTEE OUR WORK.
THE BEST PIANOS AT LOWEST PRICES
Office and Warehouses 211 11 Street
Factory 121 13th Street
NEW YORK, U.S.A.

T. L. WATERS,
MANUFACTURER AND DEALER IN
PIANOS and ORGANS
No. 14 East 14th Street,
Bet. Broadway and Fifth Avenue, NEW YORK.
Agents Wanted. Correspondence Solicited.

DECKER & SON,
(ESTABLISHED 1856.)
GRAND, SQUARE, AND UPRIGHT PIANOS.
Endorsed by all the Prominent Artists, Musicians, and
Critics for Tone, Touch, and Superior Workmanship.
The Highest Standard of Excellence Attained
and Maintained.
FACTORY AND WAREHOUSES.
1550 Third Avenue, Cor. 87th Street, New York.
CAUTION.—No connection with any other house of a similar name.

CALENBERG & VAUPEL PIANOS
MANUFACTORY AND WAREHOUSES:
333 & 335 W. 36th Street,
Between 8th and 9th Aves., NEW YORK.

THE concert given by the Excelsior Quartette Club, composed of Messrs. Branson, Hazard, Saler and Norcross, assisted by the St. Louis Grand Orchestra, brought an unusually large audience to Schnaider's Garden on the evening of July 20. The programme was as follows. 1. Coronation March—(From the opera of Die Folkung r)—E. Kretschmer. 2. Overture, Raymond—A. Thomas. 3. March, vocal—Becker. Excelsior Quartette Club. 4. Freischütz Quadrille—C. Von Weber. 5. Traumbilder, Fantaisie—H. Lumbye. Zither Obligato, by Mr. John Heger. 6. Waltz, vocal, "Love Rejoicing"—Dr. Vorster. (Especially arranged and dedicated to the Excelsior Quartette Club.) Excelsior Quartette Club. 7. Overture, "Fidelio"—L. Von Beethoven. 8. Fantaisie on Scotch Airs—D. Wiegand. 9. Night Song, vocal—Abt. Excelsior Quartette Club. 10. Consortien Walzer—J. Strauss. 11. Absence, vocal—Buck. Excelsior Quartette Club. 12. Champagne Galop—D. Wiegand. It goes without saying, as the French say, that the entire programme was excellently rendered. The novelty of the evening was Dr. Vorster's vocal waltz, "Love Rejoicing," then sung in public for the first time. Its success was simply immense and the club had to repeat it then, and again later in the evening.

MR. STENGLER, an Italian with a German name, and a recent acquisition to the musical forces of St. Louis, played some clarinet solos at one of the recent concerts of the St. Louis Grand Orchestra, and proved himself an artist of the first rank. His execution is little short of marvelous. He has certainly elevated the clarinet as a solo instrument in our estimation. We hope we may be permitted to hear him again soon.

There is a certain flavor of unaffected heartiness about an impromptu celebration, which, to our mind, more than compensates for any lack of formal finish and which made the surprise party given to Mr. Charles Kunkel on the occasion of his forty-second birthday (the 22d ult.) one of special enjoyment to us. At about noon on the 21st, a friend of Mr. Charles Kunkel asked his brother Jacob whether the birthday of the former was not at hand? "Why, it's to-morrow!" was the reply. A surprise party was suggested to the brother, who thought the time perhaps too short. The possible victim coming up on the scene, an adjournment was had to Tony Faust's, where, over a glass of lemonade, the matter was talked over, the friend carrying his point. The notice was short, but it was not easy to put off the birthday. Those friends who could be seen were very enthusiastic over the matter, and so it came to pass that between 8:30 and 9 P. M., on the 22d quite a goodly company of ladies and gentlemen filled the parlors of Mr. Charles Kunkel, who had not had the slightest inkling of the intended raid upon him, and had come very near surprising the surprisers by taking a drive into the country with a friend of his, from which they would not have returned until about midnight, had not a business engagement prevented Mr. Kunkel's friend from going according to their understanding. After a piano duet by the Epstein Brothers and a capital rendering of the new vocal waltz "Love's Rejoicing," by the Excelsior Quartette Club, Dr. Vorster, in behalf of his assembled friends, presented the surpriser with several elegant presents. The Doctor's little speech was easy, graceful and pointed, and elicited a modest but excellent response from the guest-host of the evening. The Kunkel Brothers were then pressed into service and played one of their brilliant duets. Refreshments were passed around and liberally discussed. Messrs. Branson and Saler each sang some of their solos in capital style, and then one of the original movers in all the trouble read a "Toast" in rhyme, which appears in another column. The toast was heartily drunk by the entire company, in the beverages of their own choice. More excellent music was had, not the least effective of which was the singing of "Come Smooth the Wrinkles From Your Brow," to the tune of "Auld Lang Syne," by the entire assemblage, who had all been furnished with printed copies of the text. We departed just in time to catch the midnight car and left behind us a jovial crew of musicians and prominent citizens of both sexes, who will not soon forget the pleasant occasion.

? ? ? ? ? ? ? ?
? ? ? ? ? ? ? ?
PERTINENT AND IMPERTINENT.

What would the editor of *Brainard's Musical World* do, if he could not, in every issue of his paper, cast some slur upon the French nation?

What harm has he ever done to the French, that he should hate them so?

Does he suppose that the French people in general, and French musicians in particular, care whether or not they are abused in bad English, regularly once a month?

Benson has left Chicago. Does any one know of any place good or bad enough to suit his taste?

Is that marriage of Clara Louise Kellogg, the *passe* prima donna ever going to take place?

Did Lorillard wish he were Raymond, and will Raymond wish he were Lorillard?

Would it not be a good idea for all other musical papers to advertise in KUNKEL'S MUSICAL REVIEW, so that the musical people of the United States might know that the REVIEW is not the only musical paper in the country?

How would "Mutual Admiration Society of Mediocrities" do as the *alias* of the *National Music Teachers' Association*?

If poor Pease were alive, would he not sue the *Musical Critic* etc., etc., for libel in publishing that alleged picture of him?

When she was last in St. Louis, Letitia Fritch was a Caucasian. Can it be that, as represented by the *Musical Critic's* picture of her, she has become an African?

Has any one ever heard a pedal squeak more villainously than that of the piano in the office of Kunkel Brothers? [Note.—The editor takes this mode of suggesting to the publishers of the REVIEW that a little plumbago might cure the lumbago of the old servant in wood, metal and ivory, because he has found more private methods unavailing.]

Raven & Bacon,
—NOW—
RAVEN PIANOS.

(ESTABLISHED 1829.)

MANUFACTORY: 12 Washington Place, WAREHOUSES: 13 East Sixteenth Street,
NEW YORK CITY.

Uprights a Specialty.

JAMES & HOLMSTROM,
MANUFACTURERS OF
GRAND, SQUARE, PIANOS AND UPRIGHT
233 & 235 East 21st Street,
Bet. 2d & 3d Aves., NEW YORK.

SCHAEFFER,
—MANUFACTURER OF—
Square and Upright Piano-Fortes,
524 & 526 West 43d Street,
NEW YORK.
These Pianos were AWARDED A PRIZE at the
PARIS INTERNATIONAL EXPOSITION, 1878.

JARDINE & SON,
ORGAN BUILDERS,
318 & 320 East 39th St., N. Y.
LIST OF OUR LARGEST GRAND ORGANS.
Fifth Ave. Cathedral, N. Y., 4 Manuals.
St. George's Church, " 4 "
St. Paul's M. E. Church, " 4 "
Holy Innocents, " 4 "
Fifth Ave. Pres. Church, " 3 "
Brooklyn Tabernacle, " 4 "
Pittsburg Cathedral, " 4 "
Mobile Cathedral, " 3 "
1st Pres., Philadelphia, " 3 "
Epiphany, Philadelphia, " 3 "
St. John's M. E., Brooklyn, " 3 "

LIGHTE & ERNST,
Old House of Lighte, Newton & Bradbury, Established 1840.
MANUFACTURERS OF FIRST-CLASS
PIANO-FORTES,
No. 10 Union Square,
NEW YORK CITY.

HORACE WATERS & Co.
826 Broadway, NEW YORK,
MANUFACTURERS OF
PIANOS AND ORGANS.
Send for our Illustrated Catalogue and
Price-List.
AGENTS WANTED. Warranted Six Years.
Special inducements to Teachers,
Seminaries, Schools, etc.

WOODWARD & BROWN,

ESTABLISHED 1843.

Pianoforte Manufacturers

526 WASHINGTON ST., BOSTON.

PALACE ORGANS,

The Best in the World.

Six Grand Gold Medals and Eight Highest Silver Medals within three years; a record unequalled by any other manufacturer of Reed Organs in the World. Send for Illustrated Catalogue to the

LORING & BLAKE ORGAN CO.,
WORCESTER, MASS.

The Albrecht Pianos

HAVE FEW EQUALS, AND NO SUPERIORS!

AGENTS WANTED

Address for Illustrated Catalogue and Price List

ALBRECHT & CO.

No. 610 Arch Street, Philadelphia, Pa.

A. M. MCPHAIL & CO.,

MANUFACTURERS OF

Square and the Imperial

UPRIGHT PIANOS

WAREHOUSES:

630 Washington Street, BOSTON, MASS.

Correspondence Solicited. Agents Wanted.

MARION ORGANS,

1129 Chestnut St., PHILADELPHIA, PA.

New and Beautiful Styles for Church and Parlor Use.

WHOLESALE AND RETAIL.

Special Prices to Dealers.

Th. B. F. BAKER
UPRIGHT PIANO
(ELLIOT PATENTS.)

OFFICE AND FACTORY:

486 TO 500 HARRISON AVENUE,
BOSTON, - MASS.**STAGE DROLLERIES.**

A TRAVELING company performing in one of the cities out West, where dramatic entertainments are rarely seen, announced Maturin's sombre tragedy Bertram, the hero to be enacted by a clever but erratic actor named Webb. The house was crammed.

"Where's Webb?" asked the manager. Nobody knew. Scouts were sent out and the actor unearthed; but to get him to the theatre was beyond them. He would not go. What was to be done. Somebody suggested returning the money; but the manager was not inclined to let three hundred and fifty dollars slip through his fingers.

"We'll change the play," said he. "Everybody get ready for 'The Review.' They don't know the difference between farce and tragedy down here; only remember to call Deputy Hull, Deputy Bertram, and we shall pull through right enough."

They played "The Review," and the audience never discovered the alteration in the programme.

The good folks of Agen, a small French town, were not to be so easily cheated out of what they came to see. A strolling troupe, of whom young Hortense Schneider was one, announced "La Tour de Nesle" for their last performance. An overflow resulted. The actors were in high spirits and full of fun. Mademoiselle Schneider, discovering an old pair of russet boots behind the scenes, put them, by way of a joke, into the hands of Buridan as he was going on the stage. Accepting the awkward handful, he placed the boots on a table on the stage, and quietly went through his part, when another actor of the name of Philip d'Aulnay took possession, and made his exit with one under each arm.

In the next act, Marguerite of Burgundy entered, carrying the mysterious boots, and passed them to Gaultier d'Aulnay; he turned them over to Orsini; in short, before the curtain fell the boots, though foreign to the piece, had been borne in succession by every personage. The audience watched for their appearance, while wondering what it meant, and applauded the players to their heart's content. Twelve months afterwards, another company set up their bills in Agen, and "La Tour de Nesle" attracted everybody to the theatre; but before the first act was over there were symptoms of displeasure, which gradually increased, until the uproar was so great that the curtain fell on a half-played piece; benches were torn up, lights put out, and only the arrival of the mayor at the head of a troop of soldiers put an end to the tumult. Then the mayor turned on the poor manager, who protested his inability to understand how the riot came about.

"That is all nonsense," returned the mayor. "Your conduct is disgraceful. You have misled the people and mutilated a masterpiece; where are the boots?"

Actors are supposed to be an unmethodical race; but they are punctual to business. To avoid keeping the stage waiting, Grimaldi once ran from Sadler's Wells to Drury Lane in his clown's costume. With the same regard for punctuality, Mr. Toole having to play Jack Gringle in "Green Bushes" at "The Wells," after performing the Clockmaker's Boy in "Janet's Pride," at the Adelphi, executed the change from boyhood to age en route; and when he stepped out of the cab found further progress barred by the driver, who demanded:

"What have you done with the kid, old un', that I took up at the 'Delphy'?" and was not to be pacified until the doorkeeper endorsed the comedian's explanation of the mystery.

During the run of "Ours" at the Prince of Wales' Theatre, Mr. John Clark, who played Hugh Chalcote, used to pass his Sundays and holidays at Brighton, returning to town by the five o'clock express. One Monday afternoon, upon arriving at the station at the usual time, he discovered that the express had been withdrawn for the winter months; and that if he wanted to be in London by half-past seven, he must pay twenty pounds for a special engine. He paid the money; and as he jumped into his solitary first-class carriage, congratulated himself that he had only lost a quarter of an hour.

"Eighteen shillings, if you please, sir," said an official. "What for?" demanded the actor.

"By the by-laws of the Brighton company, all occupants of a seat in a special express must pay extra fare," was the unwelcome response.

He had but half a sovereign in his purse, and had to run back to his hotel to supply the deficiency—then he was off indeed, and was smoking his cigar as Hugh Chalcote on the stage of the Prince of Wales' at the proper time.

Less expensive, but much more risky, was Mr. Emory's railway ride from Anerly to London. He had been down at the Crystal Palace, and allowed himself plenty of time to reach the Olympic Theatre; but he had the chagrin of seeing three trains dispatched while he was waiting permission to go on the platform, and of learning that there would not be another for half an hour, but that if he made the best use of his legs he might catch a train at Anerly, which was due at London Bridge at half-past six. He ran his hardest, darted past the porters at Anerly, and jumped into the guard's van as the train was proceeding. In went the guard after him, and having no breath left to explain, at London Bridge he gave an undertaking to appear if called upon by the company, and jumping into a hansom, by a promise of double fare, got over the distance in twenty minutes, and two minutes later was as Mr. Potter, standing with his back to the fire in John Mildmay's drawing room, in the play of "Still Waters Run Deep."

Mr. Compton was not so successful in his attempt to reach the Haymarket from Epsom Downs on the Derby day, and for the first time in his life failed his manager. It was ten o'clock before he arrived at the theatre, and "The Evil Genius," in which he played a deaf postman, was over. He eagerly inquired what apology had been made for his non-appearance and what piece they had substituted. "No apology and no change at all," was the consoling reply; we cut the postman's part out altogether, and nobody missed it.

The experiment was a bold one, but not so bold as that of the Memphis manager, who, upon his prima donna sulking at the last moment, cut Alice out of "Robert le Diable," and played the opera without its heroine!

In 1834 Macready was starring at Louth. As he was dressing one evening for Virginius, the manager came into the room with such a long face, that Macready inquired:

"Bad house?"

"Bad house, sir," replied the dejected manager, "there's no one!"

"What! nobody at all?"

"Not a soul, sir, except the Warden's party in the boxes."

"What! not one person in the pit or gallery?"

"Oh, yes, there are one or two."

"Are there five?"

"Yes, there are five."

"Then," said Macready, "go on at once; we have no right to give ourselves airs." He adds: "I never acted Virginius better in all my life."

ESTABLISHED 1850.

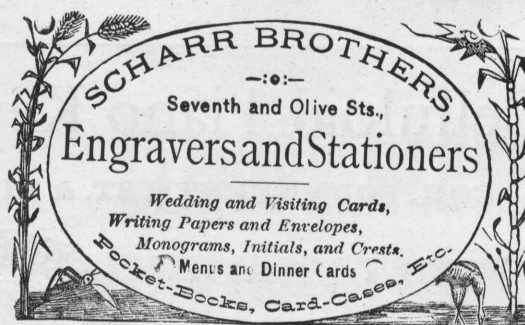
B. Shoninger Organ Comp'y,

MANUFACTURERS OF FIRST-CLASS

ORGANS & UPRIGHT PIANO-FORTES.

Factory Nos. 97 to 121 Chestnut St.,

NEW HAVEN, - - - CONN.

**SCHOMACKER**

—ELECTRO—GOLD—STRING—

PIANOS

These Standard Instruments are unrivaled. No make of Piano perfect without the Patent Gold Wires. Circulars mailed free on application

1103 Chestnut St., Philadelphia.

CHAS. A. DRACH & CO.,**ELECTROTYPERS AND STEREOTYPERS,**

COR. FOURTH AND PINE STREETS,

(Globe-Democrat Building.)

ST. LOUIS, - MO

BARREIRAS'**PIANO WAREHOUSES,**

N. E. Cor. Eleventh & Olive Sts.,

ST. LOUIS, MO.

PIANOS and ORGANS (new and second-hand) Bought, Sold, or Exchanged. Pianos for Rent—\$2.50 to \$7.00 per month.

IVERS & POND
PIANOS

ARE STRICTLY FIRST-CLASS.

For full information, Catalogues, Etc., address

IVERS & POND PIANO CO.,

597 Washington St., Boston.

Grand, Square **STECK** and Upright.

PIANO-FORTES.

Factory: 34th Street, bet. 10th and 11th Avenues.

WAREROOMS: No. 11 East Fourteenth Street, - - NEW YORK.

Celluloid Piano Key Company (Limited),

COR. FOURTEENTH ST. & FIFTH AVE. NEW YORK.

CELLULOID

—FOR—

Piano, Organ and Melodeon Keys



Never Turns Yellow, Discolors,
Shrinks or Warps.

Sixth Year. No Complaints.

Over Three Hundred Thousand Sets of Celluloid Keys now in use.

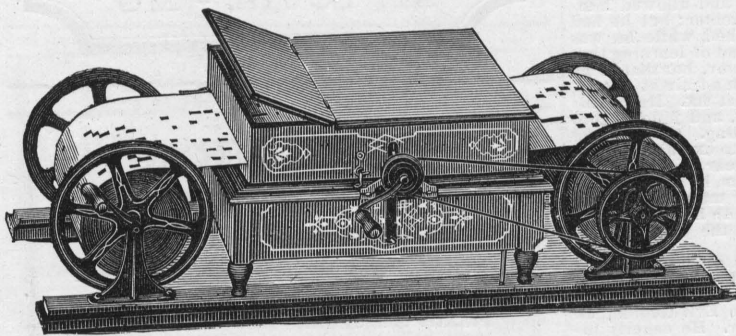
C. Kurtzmann, Manufacturer of Piano-Fortes,

GRAND, SQUARE AND UPRIGHTS.

106, 108 & 110 Broadway, - - BUFFALO, N. Y.

CORRESPONDENCE SOLICITED.

The Marvelous "ORGUINETTE."



Excellent in Tone. Perfect in Execution.
Plays all the Latest Music.

THE
Mechanical Orguinette Company

Sole Man'rs and Patentees,

831 BROADWAY,

NEW YORK,

And by their authorized agents through-
out the country.

READ & THOMPSON, General Agents for the ORGUINETTE, 208 & 210 N. Fifth St.

**WM. BOURNE
& SON,**

Manufacturers of
**SQUARE
AND
UPRIGHT**

PIANO-FORTES

WAREROOMS: 666 WASHINGTON ST.,
BOSTON, MASS.

Correspondence Solicited and Agents Wanted.

WHAT THEY SAY OF OUR METRONOME.

From PROF. WILLIAM SIEBERT, the eminent composer, teacher, etc.

MCCUNE COLLEGE, LOUISIANA, MO.,
May 27th, 1882.

Messrs. Kunkel Bros., St. Louis:

GENTLEMEN—I have examined and thoroughly tested your Pocket Metronome and find it all you claim, and more. It is mathematically accurate, remarkably simple, and its small size and weight make of it a little jewel.

WILLIAM SIEBERT.

From CARLYLE PETERSILEA, the great pianist and principal of the Petersilea Academy of Music, Elocution, and Languages:

BOSTON, June 17, 1882.

MESSRS. KUNKEL:—I have given your Pocket Metronome careful consideration, and I warmly recommend it. The simple and beautiful philosophical principle upon which its action is based necessarily makes it accurate. As the Metronome should be used only to indicate the general tempo, your Pocket Metronome answers fully all purposes of a Metronome.

Respectfully, CARLYLE PETERSILEA.

From L. C. ELSON, Boston's most renowned critic, author of "Curiosities of Music," "Home and School Songs," editor of *The Score*, *Musical Herald*, etc.:

ROCKLAND, ME.

MR. I. D. FOULON:—Dear Confrere:—Allow me to give you hearty thanks for the excellent portable Metronome which Kunkel Bros. have sent me through you. It is of course an application of the old French invention (*Etienné Loulie et al*, last century), but while their discovery was impracticable because of its awkward shape, etc., this arrangement makes it of real assistance to every musician, and will probably make it universally useful. It certainly is accurate and its principle scientific.

Yours, sincerely, LOUIS C. ELSON.

From the author of "Vita," "Love's Rejoicing," etc.

To Messrs. Kunkel Bros.:

GENTLEMEN—I find your Metronome very simple, both in its construction and in its application—an absolutely correct indicator of measured movements. It is apparently phenomenal, that at the very first instant when set in motion the correct movement is indicated and regularly kept up until at rest, yet this regular motion is based upon and consistent with the great law of nature called gravity; the graduated scale for such regular movements has been carefully computed from absolute time. In the two lies the perfection of this little time-keeper, which, in my opinion, can not be improved upon. It is an indispensable pocket reference for the observance of correct measured time for the performance of music, instrumental or vocal, as well as to guide the measured step of the soldier in his drill. Very respectfully yours,

ENG. VOERSTER, M. D.

PROF. A. J. WILKINS, the eminent teacher of Bridgeport, Ct., wrote us in date of June 20, as follows:

I tried your Metronome with my Mæzel, and I thought that from 126 to 160 it was not as accurate as the rest of it which seems perfectly so. It is certainly a very handy thing for a musician to have in his pocket.

I like your REVIEW extremely well. It is well worth the money without any premium. It is the best publication of the kind I have ever seen, and I hope it will continue to be. Every one I have shown it to agrees with me.

Yours, truly, A. J. WILKINS.

To this we replied, asking him to test the two Metronomes by the watch, and report, prophesying that he would then have a Mæzel's Metronome for sale cheap. We have just received the following answer:

I have tested the Metronomes by the watch and find that my Mæzel is faulty and yours correct. I therefore take back all I have said and acknowledge yours to be perfect. I am more pleased with it every day.

Yours, truly, A. J. WILKINS.

BRIDGEPORT, CT., June 27, 1882.

KUNKEL BROS.—GENTLEMEN: Your Metronome, identical in its time-arrangement with that of Mæzel and others, is a valuable adjunct to the correct interpretation of musical works of any kind. I have therefore adopted it for the instrumental and vocal lessons in the "Musical Instructor." Its superior correctness make it preferable to any other.

Very truly yours, ROBERT GOLDBECK.

July 28, 1882.

CHICAGO, June 25, 1882.

MESSRS. KUNKEL BROS., St. Louis, Mo.:

GENTLEMEN—The Pocket Metronome sent me is quite an ingenious invention, and after a thorough trial, I find it equal to any made, and much more convenient. Every music teacher should procure one. Yours truly,

GEO. SCHLEIFFARTH.

Author of "Careless Elegance," "Come Again, Days of Bliss," "Who Will Buy My Roses Red," etc.

UTICA, July 21, 1882.

Messrs. Kunkel Bros.:

GENTLEMEN—The Pocket Metronome received—is a perfect gem. Having tested it, I can say that it is as exact mathematically as the Mæzel Metronome and less liable to get out of repair. Its adoption ought to become universal.

Yours, truly, G. ELMER JONES.

Teacher of Music, and Organist St. Luke's Memorial Church.

Two young authors are wandering through the woods. "Wouldn't it be jolly," says one musically, "if on turning the next corner of the road yonder we were to meet a pretty and clever woman with 50,000 francs a year. If we did, and we dazzled her with the charms of our conversation, she'd marry one of us, and we should have a grand old time at the wedding." "You can just bet we would," says the other, warmly, "and I should have you for my best man!"

PERKINS' GRADED ANTHEMS.

BOOK 1.

BY H. S. PERKINS.

Contains Solos and Duets for all voices, Offertories, Responses, Opening and Closing Pieces, Hymns, Anthems, etc. Adapted for all Denominations. Nearly sheet music size, 176 pages, durably bound in heavy boards. Price, \$1 per copy; \$7.50 per dozen. Specimen pages mailed free. Published by

WM. A. POND & CO.,
25 Union Square, N. Y.

BEETHOVEN CONSERVATORY,

1603 Olive Street,

A. WALDAUER, Director.

All branches of Music taught at this Institution, and every one represented by a first-class
TEACHER AND PERFORMER.

This Conservatory keeps open all Summer for the accommodation of pupils and such teachers as wish to perfect themselves during the Summer Term.

Tuition—\$12, \$16, and \$19 per quarter, either for Instrumental or Vocal lessons. Scholars may enter at any time. The beginnings of their quarter commences with the first lesson they take.
Send for circulars.

KRANICH & BACH'S Celebrated New Patent Agraffe Pianos.

LORING & BLAKE'S PARLOR ORGANS,

THE BEST IN THE WORLD.

MERKEL & SONS,

(SOLE AGENTS.) 204 S. Fifth St., St. Louis.



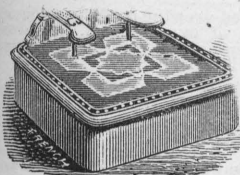
C. C. BRIGGS & CO.,

MANUFACTURERS OF

SQUARE AND UPRIGHT PIANOS,

1125 Washington St., Cor. Dover, BOSTON.

CATALOGUE SENT FREE ON APPLICATION.



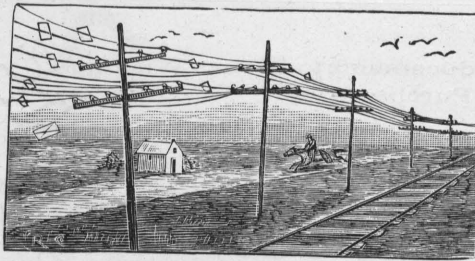
MATHIAS' PATENT PIANO FOOTSTOOL,

WITH PEDAL ATTACHMENT FOR YOUNG PUPILS.

This Footstool should be with every piano on which children are to play. Highly recommended by the most prominent teachers—among others; S. B. Mills, Fred. Brandeis, Chas. Kunkel, Louis Staab, A. J. Davis, A. Paur, Chas. Heydtmann, H. S. Perkins, W. C. Coffin, etc.

Send for Circulars.

L. MATHIAS, 305 Summit St., Toledo, O.



CORRESPONDENCE.

CHICAGO.

CHICAGO, July 24, 1882.

EDITOR KUNKEL'S MUSICAL REVIEW:—With my mind's eye I can see the disapproving shake of your editorial head at the audacity of your correspondent in attempting to write up musical items of interest and importance, in July, when everybody that is musical, and the legion which pretends to be, is far away, rusticated among the greenwood tresses of Wisconsin or South Chicago (location according to pocket book); gathering fresh strength to plow, I mean play, the "pianna," and invigorating their respective lungs for the many "shouting" contests the coming season. Still I write, though I know that it will be a dull letter. The only attraction now is Theodore Thomas, who has steadily "increased his audiences," so to speak, and now fills the large south half of our enormous Exposition Building every night. His programmes (I have been kind enough to send them to you right along) look just like last year; there are few, if any, novelties, as you notice; still, the interest we Chicagoans take is partly due to the perfection with which the works are rendered, partly to our now better understanding them.

I do not feel justified in filling up six or seven columns of the REVIEW with details, but will mention a few interesting features of these concerts. If I were to say that there is music for all the different tastes and stages of perfection, I would make a mistake, but Thomas is trying to please everybody, without "giving himself away," to use a common phrase. There is a *Symphony* night (Thursday), where compositions, as represented by the public, are played, provided there is a "score" to the piece, arranged "full-fledged," or the thing is strictly "Wagner." Then we have a *Terpsichorean* night (Saturday), devoted to ballet music, waltzes, polkas, etc.; the rest of the week is made up of partly classical and partly popular music. The most taking are the following: Ballet music, "Queen of Sheba," "Suite," Op. 39 (Dvorak), "Largo" (Händel), "Hungarian Dances" (Brahms), "Rhapsody No. 2," 9th Symphony, Strauss' Waltzes, and some operatic overtures, Lohengrin, Tannhauser, etc., and the Request programmes nearly always contain the compositions just mentioned.

On August 4th, a novelty will be presented, viz.: An "American Composers' Night," and our Chicago Wagners, Strausses, and song and dance writers, are buying goose quills and music paper by the bushel, writing and arranging old and new "opuses." I am afraid there will be a good deal of sad disappointment.

Most of our teachers are away, and the music stores look forlorn and empty. Benson has left also, at least he has given up his store. Julius Bauer, the well known piano dealer, has gone East, so has Mr. E. G. Newell, of the Chicago Music Co., Silas G. Pratt has gone to Europe to hear "Parcival."

I can not omit mentioning that the new waltz song: "Who will buy my roses red?" has an unheard of sale just now; you hear it all over; it is sung, played, and whistled everywhere, and it will doubtless be the most popular song on the concert stage this fall; five thousand copies were sold in June and July. I hope to be able to give you more news next time.

LAKE SHORE.

P. S.—The metronome you sent me was "taken" from me by a lady vocalist, who excused her bold act by simply stating, "it was just the thing she wanted!" So a good many say.

HORACE WATERS & CO., 826 Broadway, New York, have recently leased the five-story brick building, corner of Broome and East streets, near Grand street ferry. This will greatly extend their facilities for the manufacture of Square and Upright Pianos, and enable them to make all their own cases, keys and other work that piano manufacturers generally have done outside. The case making department occupies the entire second floor of the building, and is complete in all its appointments; it is crowded with busy workmen and piled full of work in the process of manufacture. There is a large yard adjoining the building, with stacks of all kinds of lumber. The extensive varnishing and polishing department occupies the fourth floor front, the finishing and regulating is done on the third floor, and other parts of the building are used for storing material, etc. The pianos turned out are claimed to be very superior instruments, the cases are all full rosewood veneers, not partly imitation, Strauch Brother's actions are used exclusively and only the best ivory keys.

50
W. 4th St.MUSIC
MUSIC
MUSIC
MUSIC
MUSIC
MUSIC
MUSIC
MUSIC
MUSIC
MUSIC50
W. 4th St.

"PRACTICAL MUSIC BOOKS."

WESTERN ANTHEM BOOKS, by Giffe, Barnby, Elvey, Sullivan, etc. Of moderate difficulty. \$1.00.

MUSIC MADE EASY. Only practical Musical Primer. In advance of all others. 50 cents.

SONG CLARION, by W. T. Giffe. Glees, Chorus, Anthems, etc., for Classes, Schools, Choirs, etc. 50 cents.

FIRST TWENTY HOURS IN MUSIC. The very first lessons on Piano or Organ. The best book for beginners. 75 cents.

LITTLE SONGS FOR LITTLE SINGERS. Short and pleasing note songs for Primary Schools, Kindergartens. 25 cents. By W. T. Giffe.

GEO. D. NEWHALL & CO.
CINCINNATI, O.

50
W. 4th St.MUSIC
MUSIC
MUSIC
MUSIC
MUSIC
MUSIC
MUSIC
MUSIC
MUSIC
MUSIC50
W. 4th St.

ST. JACOBS OIL

TRADE MARK.



THE GREAT GERMAN REMEDY FOR RHEUMATISM,

Neuralgia, Sciatica, Lumbago, Backache, Soreness of the Chest, Gout, Quinsy, Sore Throat, Swellings and Sprains, Burns and Scalds, General Bodily Pains, Tooth, Ear and Headache, Frosted Feet and Ears, and all other Pains and Aches.

No Preparation on earth equals St. JACOBS OIL as a safe, sure, simple and cheap External Remedy. A trial entails but the comparatively trifling outlay of 50 Cents, and every one suffering with pain can have cheap and positive proof of its claims.

Directions in Eleven Languages.

SOLD BY ALL DRUGGISTS AND DEALERS IN MEDICINE.

A. VOGELER & CO.,

Baltimore, Md., U. S. A.

MUSICAL HERALD.

A monthly journal of 32 pages, for teachers, students, and all lovers of music. The foremost writers in all departments of musical culture, including voice, piano, organ, orchestral instruments, choral music, both secular and sacred, harmony, theory, etc., have been engaged, making it a journal indispensable to a good musical education. Pastors, choristers, organists, and choirs will be especially interested in the department of Church and Sunday-school music. Terms, \$1.50 a year, which includes

\$10 Worth of Music

of the highest character. Address THE MUSICAL HERALD Co., Music Hall, Boston, Mass. Send stamp for postage.

"SCHEIDLER'S" NEW PIANO SCHOOL.

PRICE, \$3.00.

Mailed free of postage for examination. Special inducements to teachers for introduction.

GEORGE WILLIG & CO.,

No. 6 N. Charles St., BALTIMORE.

208 & 210
N. FIFTH STREET,
PIANOS
We Offer Special Inducements to Parties Wishing
to Purchase.
Every Instrument Fully Warranted.
READ & THOMPSON
General Agents for the OrguINETTE.
WRITE US BEFORE PURCHASING AND SAVE
MONEY
ORGANS
ST. LOUIS,
MO.

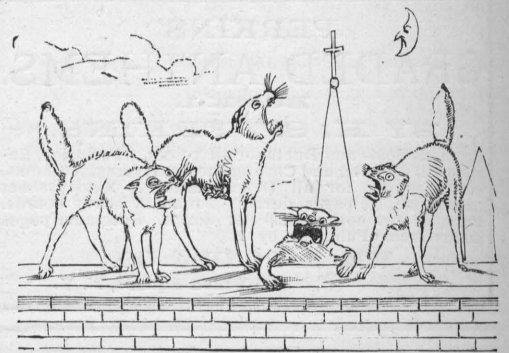
WILCOX & WHITE
ORGAN CO.
MERIDEN, CONN.
THE ACKNOWLEDGED STANDARD OF THE
WORLD.
THE ONLY ORCAN HAVING
CHILDRENS BLOW PEDALS.
PLEASE SEND
FOR
CATALOGUE.

ELEGANT IN DESIGN. SUPERIOR IN FINISH.
UNAPPROACHABLE IN TONE.

The solidity and durability of these organs, both internal and external, is thoroughly established through the record of each instrument made, and the same superiority of workmanship and tone is uniformly maintained in all styles manufactured by this company, and the elasticity of touch render them especially obedient to the requirements of the artist's fastidious taste.

WILCOX & WHITE ORGAN CO.
MERIDEN, CT.

BRANCH OFFICES:
613 Main St., Kansas City, Mo. 66 Wood St., Pittsburg, Pa.
152 Wabash Ave., Chicago, Ill. 25 Union Square, N. Y.
1308 Chestnut St., Philadelphia, Pa. 13 Hamsell St., London, Eng.



COMICAL CHORDS.

THE MILLER'S WOOING.

"Love me little, love me long,"
Sang the dusty miller
To his wheat art, and his song
Did a maize and thrill her.

"Bid me barley hope: oh, give
Me one grain of comfort;
I would oat on thee and live
Holding on to some fort."

"In your ryes now love looks shine,
There lies cereal pleasure;
Oh! hominy joys are mine,
Filling up my measure."

Came the maiden's corn-full laugh
At the miller's fanning;
"You can't winnow girls with chaff—
Sir! to you, good morning."

—National Republican.

"THIS is the era of good feeling," said the young fellow as he passed his arms around his best girl.—*Salem Sunbeam*.

"WHAT is home where love is not?" asks a susceptible young poet. It's a mighty interesting place—to the neighbors.

"WHAT is this man charged with?" asked the judge. "With whisky, yer honor," replied the sententious policeman.—*Boston Times*.

JOHNNY, who was soaked by the rain the day before: "I told you the rain would make me grow; these clothes are too small for me."

A LANDLADY was complaining that she couldn't make both ends meet. "Well," said a boarder, "why not make one end vegetables?"

GENTLEMAN:—"I say, waiter, I've just cracked this egg; look at it. Waiter.—"Don't look very nice at that end, I must say; try the other."

"BEDAD! Look at the baste, wid his two toothpicks stickin' out er his mouth!" was how the first sight of an elephant affected Bridget Muldoon.

A BALTIMORE clergyman preached on the subject: "Why was Lazarus a beggar?" We suppose because he didn't advertise.—*Burlington Hawkeye*.

"WELL, my little man, arn't you barefooted rather early this season?" said a benevolent gentleman to a youngster, this morning. "Guess not. Wuz born barefooted."

"WHAT becomes of all the old box-cars?" the visitor asked the master machinist. "Oh, we put handles on them and sell them for Saratoga trunks," the truthful M. M. made reply.

ADOLPHUS had just folded his arms about her. "Why," asked she, "am I like a well-made book? Have to give it up? Because I am bound in calf!" The "binding" was hastily torn off.

KATE CHASE says Sprague has stolen her clothes.—*Boston Post*. Well, he'll look like a scare-crow if he undertakes to wear them.—*New Haven Register*. And what will she look like?—*Folio*.

"I GUESS dad wishes he'd die and go to heaven," said a miser's son to his maternal parent. "Why so," she asked, recovering from the astonishment. "Oh, 'cause heaven's such a cheap place to live in."

THE law is a good deal like a cross-eyed woman with a pair of right and left boots. Half the time you can't bet on which leg the right boot will go on, and win money enough to keep you in tooth-picks.—*Brooklyn Argus*.

AN old lady in Texas was taking her first ride in the cars the other day, when the train ran off the track. "You fetch up rather sudden, don't ye?" she asked of a bystander, as she brushed the dirt from her garments.

THE story of a lazy school boy who spelled Andrew Jackson, & dru Jaxon, has been equaled by a New York student who wishes to mark a half dozen shirts. He marks the first "John Jones," and the rest "do."

CHARLEY:—"What girl was that you had in tow last evening?" Harry (on his dignity): "What you please to call tow, sir, is what people of culture generally speak of as blonde tresses, sir." Goes off in a huff.

AN earnest Methodist was hauled over the coals by a council of brother ministers for the sin of exaggeration. He arose and said: "The punishment they had judged him was just. He had shed bar'ls of tears over it."

THE rector (to Irish plasterer on ladder pointing a wall): That mortar must have been very bad. Pat (with a grin): Faix, ye can't expict the likes of good ciment to stick to a Protestant church, sorr!—*Punch*.

THE Court—Prisoner, I think that on the day in question you must have left your reason at the bottom of your tumbler. Prisoner—Oh, no, your honor, you must be mistaken. Catch me leaving anything at the bottom of my tumbler!

MOXTER & BAHNSEN,
AGENTS FOR THE
STEINWAY, GABLER, and SCHAEFFER
PIANOS.
No. 915
OLIVE STREET,
ST. LOUIS, MO.
PIANOS
No. 915
OLIVE STREET,
ST. LOUIS, MO.
Special Attention Paid to Tuning.
Largest Stock of Pianos
IN THE WEST.
PIANOS RENTED ON REASONABLE TERMS.

PIANO DACTYLION.

A new invention of great practical value and real benefit to the Piano Player.

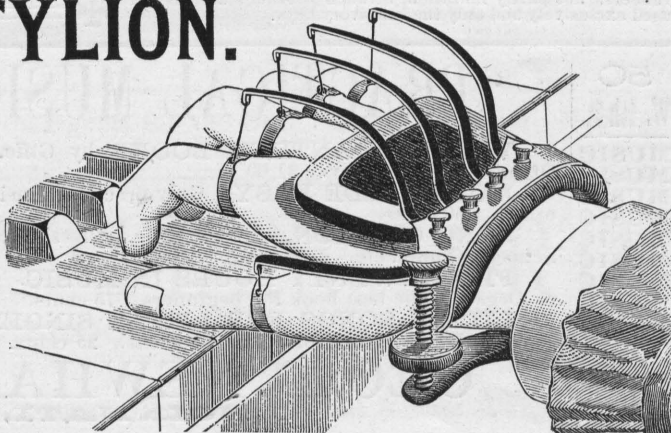
To strengthen the fingers.
To improve the touch.
To ensure flexibility and rapidity.
To give correct position of the hand.
To save time and a vast amount of labor.

Used, endorsed, and highly recommended by the best of Pianists and Teachers, among whom—
MAD. JULIE RIVE-KING. MR. S. B. MILLS.
MR. CHAS. KUNKEL. MR. H. G. ANDRES.
MR. ARMIN DOERNER. MR. OTTO SINGER.
MR. GEO. SCHNEIDER.

Introduced at, and used by, the different Colleges of Music in Cincinnati.

AGENTS WANTED EVERYWHERE. Send for Circulars.

L. E. LEVASSOR, Manufacturer,
24 W. Fourth St., Cincinnati, O.





THE SMITH AMERICAN ORGAN CO.

Having been in business since 1852—THIRTY YEARS—and having made over 96,000 instruments, offer for this season, 1882, the finest list of styles ever presented to the public. Their Organs are in demand in all the Great Markets of the World, and are everywhere pronounced inferior to none.

SMITH AMERICAN ORGANS

For Home use they have a great variety, from the lowest prices upward, including the most beautiful designs.

For Churches and Schools they have powerful Organs, with double manuals and pedal bass; also the unrivaled "CONNOISSEUR."

Those who are interested are referred to the Company's Catalogue (which is a Gem of Art).

CORRESPONDENCE SOLICITED.

Address the Company either at

BOSTON, MASS, 531 Tremont Street,
LONDON, ENG., 57 Holborn Viaduct, E. C.,
KANSAS CITY, MO., 817 Main Street,
ATLANTA, GA., 27 Whitehall Street,
Or at DEFIANCE, OHIO.

A FRAME house was being moved along the street in Cumminsville, the other day, and a drunken fellow got in under the impression that it was a street car. Every man on the job woke him up and collected fare of him.—*Saturday Night*.

A LITTLE boy, whose sisters stroll in the woods for the bright hued leaves of autumn time, saw them coming home the other day with a red whiskered gentleman, whom he greeted with the remark: My! you got autumn-leave whiskers, haven't you?"

"DAN," said a four-year-old, "give me five cents to buy a monkey." "We have one monkey in the house now," said the elder brother. "Who is it, Dan?" "You," was his reply. "Then give me five cents to buy the monkey some nuts." The brother could not resist.

A BEAUTIFUL young widow, twenty-six years of age, gentle disposition, poetic temperament, dark hair and eyes, desires to make the acquaintance of an elderly gentleman of means who will assist her in purchasing a barrel of new potatoes. Address "Lulu," box 4-11-44.—*Puck*.

LADY VISITOR: "Your boy looks very bad, Mrs. Jones; what's the matter?" Mrs. Jones: "Yes, ma'am, he be very bad; and what's more, the doctor's has made him worse. I am sure we poor people need to pray with all our hearts, 'From all false doctrine, good Lord deliver us.' I never saw its meaning afore."—*Waif*.

A DEBTOR who was sued by his creditor acknowledged that he had borrowed the money, but declared that the plaintiff knew at the time that it was a "Kathleen Mavourneen loan." "A Kathleen Mavourneen loan," repeated the court with a puzzled look. "That's it judge, one of the 'it may be for years, and it may be forever' sort."

A GERMAN actor, anxious to secure some applause and unable to pay for a "claque," secured places in the gallery for his nine children, and instructed them carefully as to the moment they should clap their hands and shout, "Bravo." The moment arrived at last, and, to his amazement, a chorus of nine called out, "Bravo, papa, bravo."

"HAVE you any fresh eggs?" "Yes, mum, plenty; them with the hen on 'em!" "With the hen on them?" "Yes, mum, we always puts a hen on our fresh eggs to distinguish 'em. Beg your pardon, mum, don't think you understand. Hen, the letter, not the bird. Hen for noo-laid, mum. Take a dozen, Mum? Thank you!"—*Punch*.

SOME Germans were recently talking over the subject of an elopement which occurred in Chicago, when one asked another if he would be offended if his wife was to elope. "I bade you," said Hans, striking the beer table with his fist. "of my wife should run away mit anodder man's wife, I should shirk him out of her preeches if she was mine own ladder."

THE *Lowell Courier* states that "it turns out that the singer engaged to take Conly's place in the opera company has a voice like a bell, not 'like a bull,' as nearly all the papers have printed it." We should have liked to see the menagerie in the *Courier* office when the gent eman called to request a correction. We always enjoy athletic exhibitions.—*Boston Post*.

A DERRY clergyman, Rev. A. Fulton, vouches for the truth of the following: Questioning some children in a Sunday school a few weeks since, he asked one of them, an intelligent little boy, who was the wickedest man mentioned in the Old Testament? To his surprise, a ready answer came, "Moses, sir." And why Moses?" inquired the clergyman, in amazement. "Cos, sir, he broke all the ten commandments at wunst."—*London Life*.

AN old Scotch lady, who had no relish for modern church music, was expressing her dislike of the singing of an anthem in her own church one day, when a neighbor said: "Why, that is a very old anthem; David sang that anthem to Saul." To this the old lady replied: "Weel, weel; I noo for the first time understand, why Saul threw his javelin at David when the lad sang for him."

MORNING BRAIN WORK.

IT seems strange that the habit of lying in bed after the sun is up should ever have obtained a hold on the multitude of brain workers, as undoubtedly it had in times past. Hour for hour, the intellectual work done in the early morning, when the atmosphere is as yet unpoisoned by the breath of myriads of actively moving creatures, must be, and as a matter of experience, is comparatively better than that done at night. The habit of writing and reading late into the day and far into the night, for the sake of quiet, is one of the most mischievous to which a man can addict himself. When the body is jaded the spirit may seem to be at rest, and not so easily distracted by the surroundings which we think less obtrusive than in the day; but this seeming is a snare. When the body is weary, the brain, which is an integral part of the body, and the mind, which is simply brain function, are weary too. If we persist in working one part of the system because some other part is too tired to trouble us, that can not be wise management of self. The feeling of tranquility which comes over the busy and active man about 10.30 or 11.00 o'clock ought not to be regarded as an incentive to work. It is, in fact, the lowering of vitality consequent on the exhaustion of the physical sense. Nature wants and calls for physiological rest. Instead of complying with her reasonable demand, the night-worker hails the "feeling" of mental quiescence, mistakes it for clearness and acuteness, and whips the jaded organism with the will until it goes on working. What is the result? Immediately, the accomplishment of a task fairly well, but not half so well as if it had been performed with the vigor of a refreshed brain, working in health from proper sleep. Remotely, or later on, comes the penalty to be paid for unnatural exertion—that is, energy wrung from exhausted or weary nerve-centers under pressure. This penalty takes the form of "nervousness," perhaps sleeplessness, almost certainly some loss or depreciation of function in one or more of the great organs concerned in nutrition. To relieve these maladies—springing from this unsuspected cause—the brain-worker very likely has recourse to stimulants, possibly alcoholic, or it may be simply tea or coffee. The sequel need not be followed. Nightwork during student life and in after years is the fruitful cause of much unexplained, though by no means unexplainable suffering, for which it is difficult, if not impossible to find a remedy. Surely, morning is the time for work, when the whole body is rested, the brain relieved from its tension, and mind-power at its best.—*London Lancet*.

CONOVER BROS.,

—MANUFACTURERS OF—

UPRIGHT PIANO-FORTES

OUR PATENT REPEATING ACTION, PATENT TONE RESONATOR,
PATENT METALLIC ACTION FRAME,
ARE VALUABLE IMPROVEMENTS TO THE UPRIGHT PIANOS
Which Pianists will Appreciate.

Catalogues Mailed upon Application to
235 East 21st Street, 613 Main Street,
NEW YORK, KANSAS CITY.

A. SHATTINGER'S

MUSIC HOUSE,

NO. 10 SOUTH FIFTH STREET, ST. LOUIS, MO.

Wholesale and Retail Dealer in MUSICAL INSTRUMENTS and Publisher of SHEET MUSIC.
Keeps constantly on hand a full and complete Stock of Musical Merchandise, consisting of

VIOLINS, GUITARS, BANJOS,
FLUTES, ACCORDIONS, BOW ZITHERS,
ORGANINAS, ORGUINETTES.

And Shattinger's celebrated "Russian Gut," Violin, Guitar, and Banjo Strings—Every string warranted.

Agent for the World-Renowned **WEBER** and the Celebrated **BEHNING** Pianos, and the Unrivalled **CLOUGH & WARREN ORGANS.**

THE BEST GOODS AND LOWEST PRICES.

Correspondence solicited and Catalogues mailed on application. Special inducements offered to Convents, Seminaries, and Schools.

NEW ENGLAND

CABINET ORGANS,

BEST MADE.

EXCELLING ALL OTHERS IN BEAUTY, VOLUME, AND POWER OF TONE.

Catalogues Mailed Free.

NEW ENGLAND ORGAN COMPANY
1299 WASHINGTON STREET, BOSTON, MASS.



MAJOR AND MINOR.

FERDINAND DULCKEN is summering on Long Island.

ADELINA PATTI is said to have subscribed 500 francs toward the monument for Garibaldi.

MME. ENGALLI has signed a new engagement with the direction of the Opera Comique.

TERESINA SINGER will likely be engaged for some representations at the San Carlos, Naples.

MME. NORMAN-NERUDA still continues to delight musical London by her marvelous violin performances.

SIGNOR MARIO has recovered from his recent severe illness, and is now in London on a visit to his daughters.

THE city of Berne is about to found a school of choral singing, in order to obtain voices for the choruses often performed there.

THE report that Richard Wagner is engaged on a new "tone drama," called "Der Sieger," has been contradicted on good authority.

MR. DE PROCHASKA writes to tell us that it was not he, but Mr. Pond's engraver, who was "so idiotic as to form such titles as "Memories Russe."

CHURCH'S *Musical Visitor* says that "Cosmos" was "among the ancient Greeks, the god of jesting." That would be news to the old fellows, if they could hear of it.

PROF. J. C. FILLMORE, of Milwaukee, assisted by Messrs. Lane and Matthews, and Misses Harris and White, is conducting a summer school of music, with piano and song recitals, at Lake Bluff, Illinois.

A. SHATTINGER, the popular music dealer and St. Louis agent for the Weber piano, has in press one of the most complete catalogues of musical instruments and merchandise ever issued in the West.

M. PASDELOUP, the founder and conductor of the Paris popular concerts, has been decorated with the Order of Charles III., by King Alfonso, in recognition of the services he has rendered the "divine art."

Music and Drama calls a duet for cornets from Rossini's "Stabat Mater," beautiful music. "Ye gods and little fishes!" Next we'll hear the same paper praise an "Ave Maria" for trombones or a serenade for base drums.

A. R. WEBB will manage the Pearl Eyttinge Combination during the coming season. She will open the season at the People's Theatre in "Brentwood" on Sept. 17th. Mr. Webb is very enthusiastic over the merits of his star and of the play in which she is to open.

ELLA MONTEJO (Mrs. J. Travis Quigg) has taken quite a fancy to "Come Again Days of Bliss," published in our last issue, and will sing it during the next season. She thinks St. Louis people remarkably sociable and pleasant, but thinks it is too bad they have to live in so dusty and smoky a place.

THE MESSRS. KILGEN have just completed a pipe organ for St. Mark's Lutheran Church (Dr. Rhodes'). It is entirely a St. Louis built instrument, and reflects great credit upon its builders. It has two manuals and thirty-two stops; twelve in the great, twelve in the swell, four in the pedal and four mechanical.

ORGANISTS and Choir Directors in want of a good selection of sacred music, cheap, would do well to write to Wm. A. Pond & Co., 23 Union Square, New York, for a specimen copy of their "New Octavo Sacred Music," which will be sent them free, and which they will probably find to be just what they have been looking for.

ANNIE LOUISE CARY is no more. She has become a Mrs. Raymond. Her husband is said to be a stock-broker. They say Annie is a capital cook and housewife, and, as she is certainly a very worthy woman as well as an excellent singer, there seems to be no good reason why the match should not be a happy one.

AS we go to press we hear that our friend Saler, of the Excelsior Quartette, broke his arm (one arm) in Chicago a couple of days since. The report is that he fell off a bridge. If so, he must have broken his arm by striking the smell of the Chicago River. We had a few whiffs of it about a week ago and "the scent of" its "roses (?) hangs around" us "still!"

OUR enterprising friend N. Lebrun, has just added to the facilities of his work-shop a four-horse-power, Otto Silent Gas Engine. The motive power of these engines is the explosion of a mixture of about ten parts air in combination with one part gas. They can be started and stopped almost instantaneously, and are run at a relatively very small cost.

THE musicians of St. Louis freely express their appreciation of the public spiritedness of the house of Story & Camp in offering a liberal reward for the discovery of the whereabouts of Mr. Pease. Too much credit can not be given the firm and Mr. Pratorius for their energetic though unsuccessful efforts to avert the fate which finally overtook the mis-sing pianist.

OUR friend Bowman has been elected President of the "National Music Teachers' Association" for the coming year. As honors, like misfortunes, seldom come single, we expect to hear of his receiving the republican nomination for constable in some democratic district at the coming election. Nonsense aside, Mr. Bowman has our best wishes in his efforts to make something out of the small association with a "National" name, although we fear he will not succeed where others have so signally failed.

SPECIALTIES!

OF THE GREAT JEWELRY HOUSE OF

SPECIALTIES!

MERMOD, JACCARD & CO.,

CORNER FOURTH AND LOCUST STREETS, ST. LOUIS, MO.

\$6.00 Fine Triple Plated Double Wall Ice Pitchers, each one warranted and stamped Mermod, Jaccard & Co. These are the best bargains ever offered in Ice Pitchers in St. Louis and are intensely appropriate to the season.

\$10.00 Nickel Stem-Winding Watches, warranted good time-pieces and satisfaction guaranteed to each purchaser by Mermod, Jaccard & Co.

\$30.00 Solid Gold Watches for Ladies, warranted good time-pieces, handsome and attractive in appearance.

\$35.00 Solid Gold Watches for Gentlemen, warranted good time-pieces, satisfaction guaranteed.

\$1.50 Small American Clocks, neat and attractive time-keepers—warranted.

\$15.00 Solitaire Diamond Rings, for ladies, from \$15.00 and upwards in price. Our stock of Rings is very large and choice.

\$35.00 Solitaire Diamond Ear-Rings. Our variety of Ear-Rings is very extensive, the largest in the west, and no one should purchase Diamonds before examining our stock.

The above are but a few of the extraordinary inducements we offer to buyers of goods in our line. Every article is absolutely of the quality it is represented to be, the price is marked in plain figures and there is but one price to all. Call and see.

Choice Music Boxes of Every Grade at VERY LOW PRICES.

MERMOD, JACCARD & CO.,

Corner Fourth and Locust Streets.

GREAT ALTERATIONS, ADDITIONS, AND ATTRACTIONS

HAVE BEEN MADE AT

| B | A | R | R | ' | S |

In Many of their Departments, and the Grand Store is now "The Very Pink of Perfection." BARR'S NEW ELECTRIC LIGHT Has been Introduced into the Whole Building, and will on Cloudy Days and After Dark, Prove a Great Assistance to Ladies, in Enabling Them to Select Colors and Shades as Easily as When the Sun is Shining Brightest. BARR'S WILL NOW SHINE ALL THE MORE GRANDLY FOR THE GLOOM.

WM. BARR DRY GOODS CO.'S

GREAT CENTRAL STORE

Fronting on 6th, Olive, and Locust Sts, St. Louis.

J. KENNARD & SONS,

— DEALERS IN —

CARPETS, OIL CLOTHS,

LACE AND DAMASK CURTAIN GOODS.

Largest Carpet House in the Western Country.

Call and see our Stock before purchasing elsewhere.

420 & 422 N. FOURTH STREET,
ST. LOUIS, MO.

AMONG the recent callers at the REVIEW office was Miss Mollie Scott, of Cedar Rapids, Iowa. Miss Scott, who was accompanied by her father, played several difficult pieces in our hearing, and gave evidence of remarkable talent as a pianiste. A little more judicious study will insure her recognition as an artiste anywhere. She has a bright future before her, which we shall watch with interest.

A VERY enjoyable musical entertainment was given by Miss Clemmons' pupils in Sedalia recently. Many of the pupils were quite youthful, yet all acquitted themselves very creditably. "Sadia Schottische," Clemmons; "The First Ride," Sidus; "Maiden's Prayer, with Grand Concert Variations," Paul; "Bohemian Girl," fantasia, Melnotte; which are a portion of the instrumental part of the programme, will give our readers a good idea of the various grades of advancement of the pupils.

The following is the programme of a piano recital given at the new music rooms of A. A. Fisher, Quincy, Ills., on the 19th ult.: PART I.—1. Wedding Music, Adolf Jensen—Mr. and Mrs. Klein. 2. a. Dornreschen, Bendel. b. Valse, Chopin—Bruno Oscar Klein. 3. Soprano Solo, Miss Kate Cohen. 4. Perles d'Ecume, Kullak—Mrs. Klein. 5. Two Cuban Dances, Gottschalk—Mr. and Mrs. Klein. PART II.—1. a. Margaret at the Spinning Wheel, Klein. b. Concert—Paraphrase on "God Save the Queen," Rubinstein—Bruno Oscar Klein. 2. Soprano Solo, Miss Cohen. 3. "Home, Sweet Home," Thalberg—Mrs. Klein. 4. Heroic March, Moscheles—for two pianos—Mr. and Mrs. Klein. The pianos used were the Steck and the Hallett & Davis.

J. TRAVIS QUIGG, formerly connected with Philadelphia journals as musical and dramatic critic, and latterly managing editor of the Kansas City Times, and Mrs. Quigg (more generally known by her stage name of Ella Montijo) are spending the summer on the outskirts of St. Louis. Mr. Quigg is now introducing a brick machine upon an improved plan, one of which he has just put up in St. Louis, on behalf of the inventors and for Mr. Alexander, at a cost of \$80,000. His commissions are better than five years' salary as a journalist. Quigg's musical soul ought to lead him to put a sort of hand-organ attachment to the machine. We charge nothing for the suggestion and will say no more about it, provided he refrains from offering us an engagement as monkey to the brick-machine organ.

In the minds of about one-half of the American people the conviction that advertising is a useless expense, appears to be firmly rooted, and proofs to the contrary, no matter how convincing, are without weight, because they are submitted through the medium of the organs which solicit the enterprise. If business men would relieve their minds of prejudice and base their judgment of this matter upon fact, or test it by actual experience, solicitation would be unnecessary, for having once begun, an enterprising house will never cease to advertise. As evidence of what judicious advertising will do toward popularizing a house we instance the music concern of Lyon & Healy, Chicago, which is continually receiving orders from all parts of the United States, Mexico, Canada, and even Europe, and on Tuesday, July 18, received an order for their imported goods department from Mons. A. Huisman, a prominent merchant in Verviers, Belgium, where a number of copies of KUNKEL'S MUSICAL REVIEW, containing the biographical sketch of Mme. Leslino, the dramatic prima donna of the Strakosch troupe (a native of Verviers) had been circulated. Lyon & Healy's advertisement may always be found in the Columns of the MUSICAL REVIEW.

A GREAT DRAMATIC SINGER.

MADAME MARIE WILT, who has now left Vienna for Leipzig, is one of the greatest vocal losses the Kaiserstadt has experienced. Her voice is wonderful. It is like a pipe on some high notes; but the grandeur, breadth and organ quality of her medium tones are superb.

A coarser-looking creature never tortured the eyes of an audience. She is impossible to disguise. The magnificence of her regal costume in *Margaret of Valois*, the stately velvets of *Lucretia Borgia*, the violet robes of *Bertha* in "Le Prophete," could not change the fat, ungainly form, or refine the coarse features of the thrifty, frugal housewife whom Strakosch is said to have found scrubbing her kitchen floor when he called to secure an American engagement with her.

However this may be, she is a noble housewife, and prefers disputing over the price of eggs and the amount of *wurst* given for ten *kreutzers*, to singing for anything but money. She has no sympathetic genius to work upon. She took up singing at the age of thirty-one as a trade, and a trade she has made of it ever since.

One of the best stories told of Wilt, quite possible and probable, is that on her good-natured days she gives two *kreutzers* to the *zahlkellner* at the *cafe*, but when ill-tempered she asks him to return one of the *kreutzers* she had given him the day before. Notwithstanding all this gossip about her miserly ways, she rises to sublimity in her art.

At one of the last *Kunstler Abende*, at which she sang before leaving Vienna, her rendition of Schubert's "Die Allmacht" was grandiose—*kolossalisch*, as the Austrians express a certain grandeur of effect. This evening Marie Wilt sang as no woman ever sang before. She is probably the most dramatic singer the world has ever known.

Cover your eyes, and it seems as if an unknown instrument was leading and mastering the orchestra. Her voice is unearthly in its wondrous power. One is forced to admire the study that has brought such power into vocal control. She is one of Wagner's favorites.—*Harper's Monthly*.

STORY & CAMP
NO. 203 NORTH FIFTH STREET
ST. LOUIS, MO.

Pianos

To accommodate a large number of buyers we will, until further notice, sell new pianos on payments of \$10 to \$25 per month to suit purchaser. Our stock is carefully selected and contains latest improved pianos of all grades, from medium to the best, in all

Monthly

styles of Squares, Uprights, Cabinet Grands, Parlor Grands, and Concert Grands, from the factories of DECKER BROS., CHICKERING, HAINES, STORY & CAMP, MATHUSHEK, FISCHER AND OTHERS.

Payments

giving a variety to select from that can not be found in any other house in the country.

Every instrument warranted. Catalogues mailed on application.

STORY & CAMP,
NOS. 188 AND 190 STATE STREET.
CHICAGO, ILL.



SMITH AND JONES.

Jones—Smith, Who do you think is the greatest musician in America?

Smith—I don't know, there are several very clever musicians in this country; but what is your idea of a great musician?

Jones—Well! say Richard Wagner.

Smith—In what particular?

Jones—Why, you know, he writes his text and composes the music to his operas.

Smith—Ah! now I can tell you who is the greatest musician in America.

Jones—How so, and who is it?

Smith—It's Dr. Vester.

Jones—How do you make that out?

Smith—Why he writes his own verses and then makes his Muse-sick.

A PARROT'S PIETY.

CAPTAIN JAMES ETCHBERGER vouches for the following bird story: About thirty years ago, when in Honduras, in command of the bark Eldorado, his wife, then accompanying him, he was presented with a parrot, a sprightly bird and a fluent discourses in the Spanish language. The bird was brought to this city, where, after being domiciled in the house of the captain's family, it soon acquired a knowledge of the English tongue. The next door neighbor of the captain was a garrulous woman—an incessant scold—forever quarreling with some one or something.

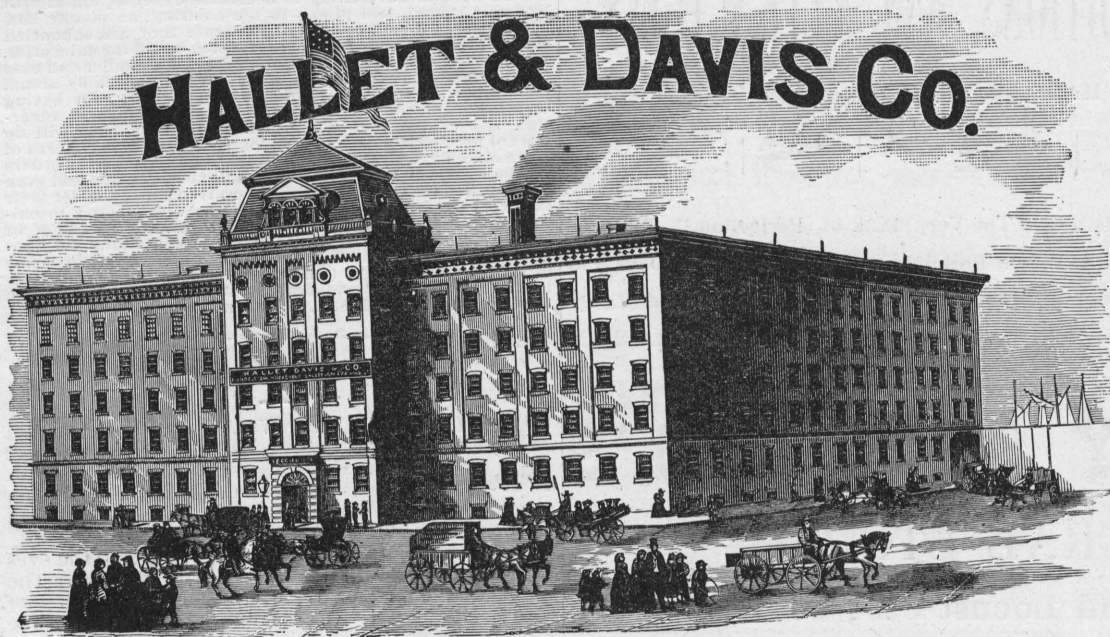
Polly, being allowed full liberty, was pleased to take an airing on the yard fence, and in a short time had learned to mimic to perfection the scolding neighbor, who finally became aggressive. Polly not unfrequently rued her impertinence by being knocked off the fence with a broomstick.

This brought forth a torrent of abuse from her injured feelings upon the head of her assailant. Finally, the bird's language became so abusive that the captain was obliged to send it away, and Polly was transferred to a good Christian family in the country, where, in the course of time, she reformed and became to some extent a bird of edifying piety.

Some time ago, while she was sunning herself in the garden, a large hawk swooped down and bore the distressed parrot off as a prize. Her recent religious training came to her assistance, as at the top of her voice she shrieked, "Oh, Lord, save me! Oh, Lord, save me!"

The hawk became so terrified at the unexpected cry that he dropped his intended dinner and soared away in the distance. Polly still survives her attempted abduction.—*The Leader*.

KUNKEL'S Pocket Metronome is the best. You can secure one by sending two subscriptions. See full particulars on page 364.



PIANO-FORTE MANUFACTORY,
700 Harrison Avenue, from Canton to Brooklyn Street, - - - BOSTON, MASS.

CHASE PIANO CO.

Manufacturers of
SQUARE, SQUARE GRAND, AND IMPERIAL UPRIGHT GRAND
PIANOS,

Every Instrument Fully Warranted - - - RICHMOND, INDIANA

NICHOLAS LEBRUN, SOLE IMPORTER

OF THE

CELEBRATED 'ROUGH DIAMOND'

ITALIAN STRINGS

FOR VIOLIN, GUITAR, BANJO, CELLO, AND
DOUBLE BASS,

And of the "NE PLUS ULTRA" GERMAN ACCORDION.

Bands supplied and instruments repaired at lowest figures. Dealers supplied at New York figures. Sample orders solicited. Jean White's and Howe's entire catalogues in stock at publishers' prices. Largest and best stock west of the Mississippi. Ten assorted samples of "Rough Diamond" violin, guitar, or banjo strings mailed upon receipt of \$1.00

FIFTEEN YEARS OF SUCCESS.

NICHOLAS LEBRUN,
Manufacturer, Importer, and Jobber in

MUSICAL INSTRUMENTS

And Musical Merchandise,

207 SOUTH FIFTH STREET.
ST. LOUIS, MO.

TEN FIRST PREMIUMS.

IMPORTANT to Students of MUSIC.

The New Calendar of the New England CONSERVATORY and College of Music is sent free. Apply to E. TOURJEE, Music Hall, Boston, Mass.

NEW ENGLAND

CONSERVATORY.

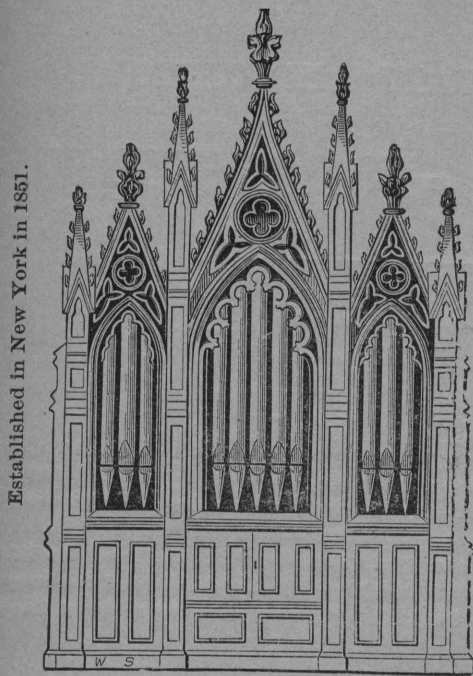
Tuition in music, \$15 per quarter, with the ablest teachers. This includes collateral advantages amounting to one hundred and twenty-five hours of musical instruction in a single quarter, which is twice as much as is offered by any musical institution in Europe. Students in the Conservatory have access to a library containing over 8,000 volumes on music. English branches free. Pupils now received. Send for calendar.

E. TOURJEE, Music Hall, Boston.

ADVICE TO SINGERS, BY A SINGER.

This little book is worth many times its cost to every teacher and student of music. It is designed for a pocket companion, to be referred to daily, and as such will prove almost invaluable. It may be obtained of book and music dealers generally. Price, flexible cloth, 75c. Sent by mail.

E. TOURJEE,
Music Hall, Boston.



Established in New York in 1851.

Established in St. Louis in 1873.

GEO. KILGEN,
MANUFACTURER OF
Church and Parlor Pipe Organs,
Office and Factory: 639 & 641 Summit Ave.,
SAINT LOUIS, MO.
Tuning and Repairing done at short notice. Drawings, Specifications and Prices furnished free on application.

C. F. ZIMMERMANN'S
MUSIC HOUSE,
238 N. Second St., Philadelphia, Pa.,
—Makes a Specialty of All Kinds of—
Strings and Musical Merchandise

Generally, Concertinas, Accordions, Violins,
Guitars, Zithers, Etc., Etc.

I call special attention to my own manufacture of *Drums, Banjos, Tambourines, Flutes, Fifes, and Brass Band Instruments.* Proprietor of five patents and publisher of ZIMMERMANN'S SELF-INSTRUCTOR FOR CONCERTINA AND ACCORDION.

Every one should see ZIMMERMANN'S PATENT PIANO INSTRUCTOR, teaching this instrument by FIGURES—the greatest production of the age.

Send for circulars and learn the prices of my goods, which defy competition.

DEALERS will find it to their advantage to make my acquaintance.

JACOB CHRIST,
NO. 19 S. FIFTH STREET, Temple Building,
MERCHANT TAILOR
NEAR SOUTHERN HOTEL. ST. LOUIS, MO.
DRESS COATS AND EVENING SUITS A SPECIALTY

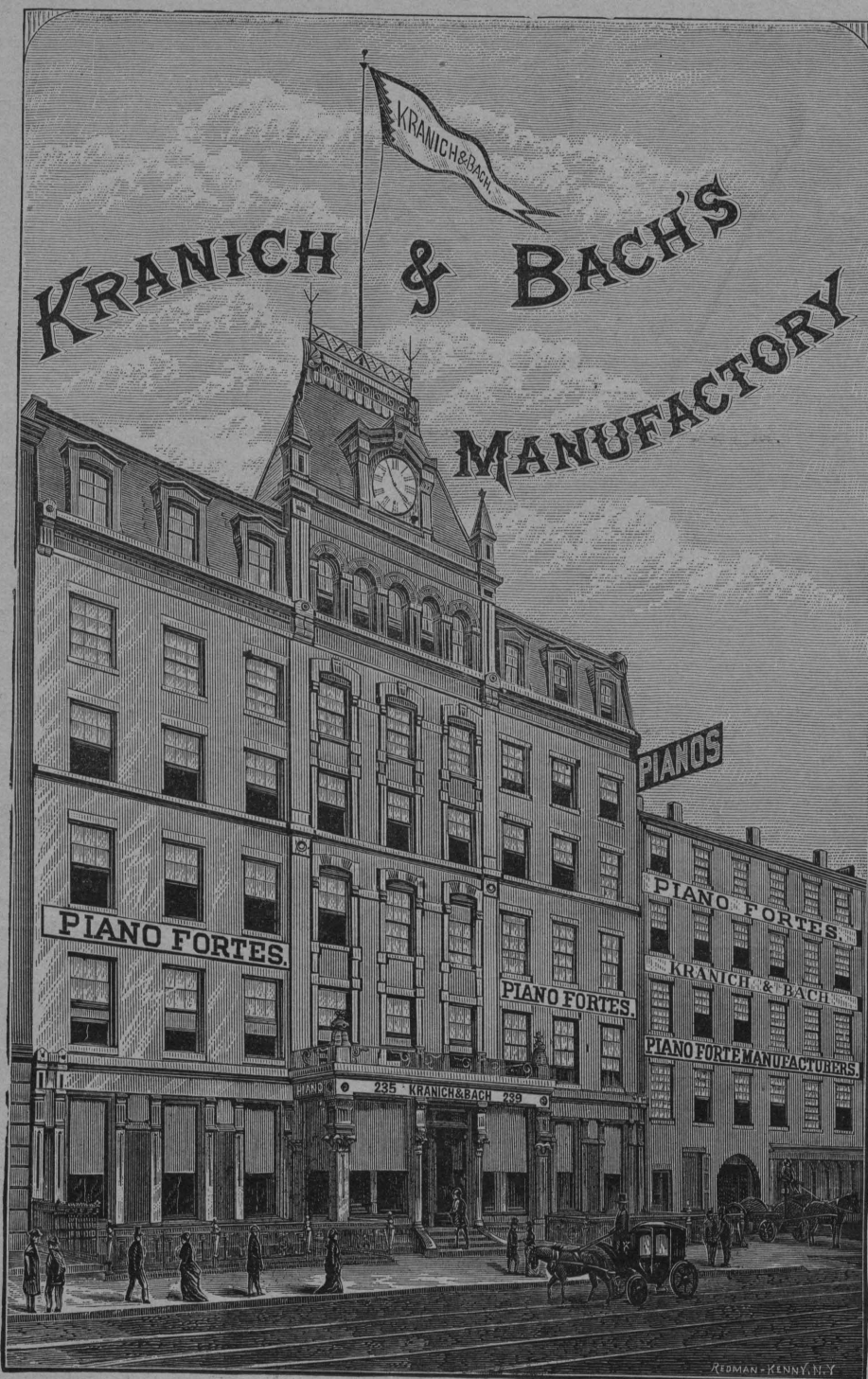
VITT HUSS,
Manufacturer of and Dealer in
Boots and Shoes,
203 SOUTH FIFTH STREET,
ST. LOUIS, MO.

JOHN SCHROEDER,
PRACTICAL PIANO MOVER,
Special attention paid to Moving and Unpacking Pianos.
PRICES REASONABLE.
Address: H. KOERBER, No. 1103 Olive Street.

HENRY KILGEN,
Church and Chapel Pipe Organ Builder, 1626 Pine St.
Church Pipe and Reed Parlor Organs tuned and repaired
On hand new Two Manual Pipe Organ, 16 Stops, 27 Notes, in
Pedal Gothic Walnut Case. Also 2 Stop Portable Pipe Organ,
manufactured by Felgemaker, Erie, Pa. 17 Notes of Pedals
for Sale Cheap.
Estimates and Drawings furnished on application.

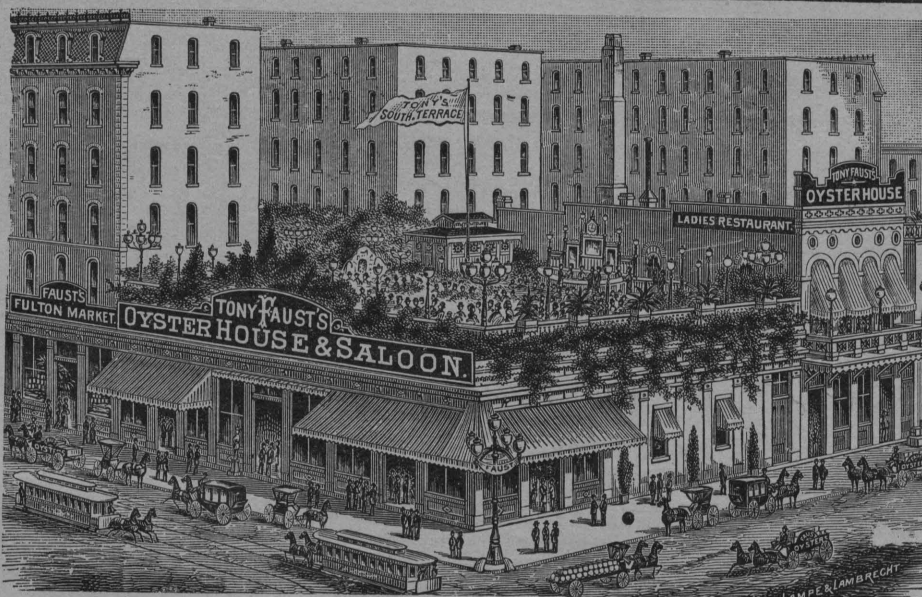
AGENTS WANTED to sell Dr. CHASE'S 2000 RECIPE BOOK.
Sells at sight. You double your money.
Address: Dr. Chase's Printing House, Ann Arbor, Mich.

THE LEADING PIANO OF AMERICA.



WAREHOUSES AND FACTORIES: 235, 237, 239, 241, 243 and 245 East 23d Street, New York.

Most popular place of resort in the city. Main entrance on Fifth St. Entrance to Ladies' Parlor on Elm St.



Northeast Corner Fifth and Elm Streets, St. Louis, Mo.

WM. KNABE & CO.'S



PIANO FACTORY,

(BALTIMORE, MD.)

Grand, Square, and Upright Piano-Fortes.

These Instruments have been before the Public for nearly fifty years, and upon their excellence alone have attained an *unpurchased pre-eminence*, which establishes them as unequalled in **Tone, Touch, Workmanship and Durability**. Every Piano fully Warranted for five years. Prices greatly reduced. Illustrated Catalogues and Price Lists promptly furnished on application.

WM. KNABE & CO.,

112 Fifth Avenue, New York.

204 & 206 W. Baltimore St., Baltimore.

READ & THOMPSON, Wholesale and Retail Dealers for the KNABE PIANO,

208 & 210 N. FIFTH STREET, ST. LOUIS, MO.

ITALY—1881.

AT THE GREAT

ITALIAN INDUSTRIAL EXPOSITION,
MILAN, 1881,

MASON & HAMLIN

CABINET ORGANS

WERE AWARDED THE

GRAND SILVER MEDAL,

being the ONLY HIGHEST AWARD in this Department, to any instruments of this class, European or American.

The MASON & HAMLIN CO. value this extraordinary honor the more highly because it comes from a very musical country, where discrimination in regard to the merits of musical instruments may be supposed to be most accurate.

AT ALL THE GREAT

WORLD'S INDUSTRIAL EXPOSITIONS

For Fourteen Years these Organs have received the

HIGHEST HONORS,

Being the only American Organs which have received such at any.

IMPROVEMENTS. During the year just closed, this company have introduced improvements of greater value than in any similar period since the introduction of the American Organ by them, twenty years since.

ELEGANT STYLES are now received from their factories daily, surpassing in capacity and excellence anything which has before been produced, and certainly worthy to be ranked with the VERY FINEST MUSICAL INSTRUMENTS IN THE WORLD. They are in cases of solid BLACK WALNUT, MAHOGANY, CHERRY, ASH, EBONIZED, etc., and are at net cash prices, \$240, \$330, \$360, \$390, \$480, \$570, \$750, \$840 and \$900.

POPULAR STYLES, including, also, the most valuable of the recent improvements, and adapted to all uses, public and private, in plain and elegant cases, are at \$22, \$30, \$57, \$66, \$72, \$84, \$90, \$93, \$99, \$102, \$105 to \$200 and up.

EASY PAYMENTS. These organs are not only sold for cash, but also for easy payments, or will be rented until rent pays for an organ.

A NEW ILLUSTRATED CATALOGUE, just issued, fully describing and illustrating MORE THAN ONE HUNDRED STYLES OF ORGANS, with net PRICE LISTS and circulars, will be sent free to any one desiring them. *Certainly no one should buy or rent any organ without having seen these circulars, which contain much useful information about organs.*

MASON & HAMLIN ORGAN CO.,

154 Tremont Street, BOSTON; 46 E. 14th Street (Union Sq.), NEW YORK; 149 Wabash Av., CHICAGO.

CHICKERING & SONS'

GRAND, SQUARE AND UPRIGHT

PIANO-FORTES.

==61,000==

SOLD SINCE APRIL 1st, 1823.

The use of the Chickering Pianos by the greatest Pianists, Art Critics and Amateurs, has given to the Chickering Pianos an universal *prestige* and reputation far above all other Pianos manufactured in this country or Europe. The overwhelming verdict of the very highest art talent, including Dr. Franz Liszt, Gottschalk, Dr. Hans Von Bulow, Louis Plaidy, Stephen Heller, Carl Reinecke, Marmontel, Arabella Goddard, and hundreds of other masters of the art, places the Chickering Pianos of to-day at the head of the *entire list of Pianos made in the world.*

Illustrated Catalogues and price Lists mailed on application to

CHICKERING & SONS'

Cor. 18th Street and 5th Ave.

Chickering Hall, New York, or

156 Tremont Street, Boston, Mass.

— THE —

EMERSON PIANO COMPANY,

(ESTABLISHED IN 1849)

MORE THAN 25,000 MADE AND SOLD.



Every PIANO Warranted for Seven Years.

—MANUFACTURERS OF—

SQUARE, UPRIGHT AND COTTAGE

PIANOS

Warerooms—595 Washington Street, BOSTON, MASS.